

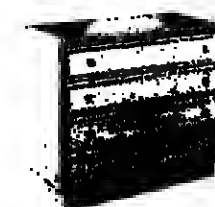
NEW! EVERYTHING YOU NEED IN THE BEDROOM



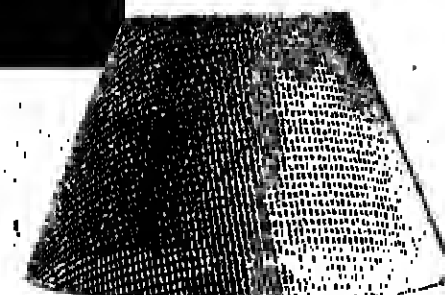
בית החלומות

HOUSE OF DREAMS

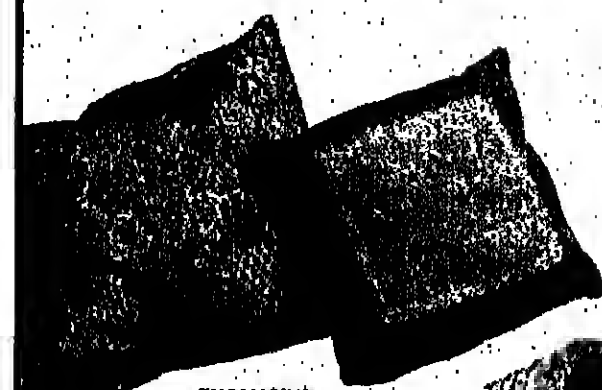
28 Ussiskin St., Ramat Hasharon



EXCLUSIVE:
Imported
beautiful original prints
Now at special rates.



EXCLUSIVE:
Lovely ceramic lamps
and accessories
handmade and signed
by artists Neomi Yehel
and Cheva Schlesinger.



EXCLUSIVE:
Throw pillows and bedspreads
handmade and artist signed
by Ady Reiner.

For the first time in Israel, American Style sleep center: Two spacious floors and a gallery, of furniture and accessories that will spoil you, for your bedroom: beds, headboards, wardrobes, night tables, toilets, mattresses, boxsprings, lamps, prints and much much more. Everything beautifully designed and perfectly finished. Exclusively at the House of Dreams, patchwork quilts, throw pillows and bedspreads handmade and artist signed by Ady Reiner; ceramic accessories and lamps handmade and artist signed by Neomi Yehel and Cheva Schlesinger.

SPECIAL OPENING OFFERS:



Sealy Posturepedic



the world's largest-
selling mattress,
designed by leading
orthopedic surgeons.
Now in 4 easy,
unlinked installments
or 20% cash discount.



Throw pillows

handmade by artist
Ady Reiner.
Now at 20%
cash discount.



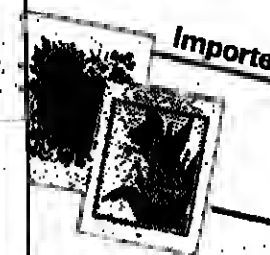
Famous Paradise 336

a free set
of export quality
Arlin bedlinen
for each
cash buyer.



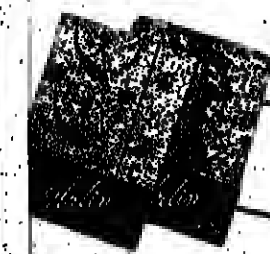
Fantasia (Mefi) mattress

used by the
Jerusalem Sheraton,
Sonesta Ellet,
Astoria Tel Aviv hotels.
Now at 25%
cash discount.



Imported Original Prints

to decorate your room
of dreams
Now at 25%
cash discount.



Arlin bedlinen

all sizes at 20%
cash discount.

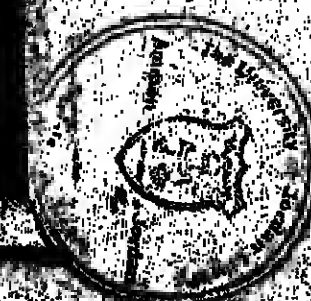
Opening Hours: 9.00 - 13.00 16.00 - 19.00
closed Monday
and Friday
afternoons.
Tel. 03-480781



בית החלומות
HOUSE OF DREAMS

THE JERUSALEM
POST
MAGAZINE

Friday, December 23, 1983



הכרזת מלחמה

WHAT'S ON

Notices in this section are charged at IS339 per line including VAT. Insertion every day of the month costs IS8859 including VAT.

Jerusalem

CONDUCTED TOURS:
 Jerusalem and the Temple Mount. See the General Israel Museum House for Gifts, Jerusalem, and its magnificent architecture and impressively modern building. Free guided tours weekdays between 9-12. Bus No. 14, 24 or 5, Kiryat Moshe. Tel. 523291.

HADASSAH: Guided tour of all installations & Herta House at Kiryat Hadassah and Hadassah Mt. Campus. Information, reservations. 02-46333, 02-426271.

Hebrew University:
 1. Tours in English at 9 and 11 a.m. from Administration Building, Givat Ram Campus. Buses 9 and 26.

2. Mount Scopus tours 11 a.m. from the Sherman Reception Centre, Sherman Building. Buses 9 and 26 to last stop. Further details: Tel. 02-482810.

American Museum of Natural History: Free Morning Tours - 8 Alkali Street, Jerusalem. Tel. 02-499222.

Emmanuelle World Rel. Zionist Women: 26 Ben Maimon. To visit our projects call 02-662468, 02-662469, 02-662470, 02-662471, 02-662472, 02-662473.

Tel Aviv

CONDUCTED TOURS:

American Museum of Natural History: Free Morning

Tours: Tel Aviv, Tel. 220187, 243106.

WIZO: To visit our projects call Tel Aviv, 232506; Jerusalem, 232507; Haifa, 95537.

PIONEER WOMEN - NA'AMAT: Morning

Tours: Call for reservations: Tel Aviv, 256096.

Haifa

What's On in Haifa: 04-640840.

Other Centres

VISIT The Weizmann House, Rehovot. The

Weizmann House is open Sunday-Thursday,

10 a.m.-3.30 p.m.; closed on Friday, Saturday

and Holidays. For group tours please book in

advance by calling: 054-83230 or 83328.

ART GUIDE

Notices in this section are charged at IS339 per line including VAT. Insertion every day of the month costs IS1018 including VAT.

Jerusalem

MUSEUMS

Israel Museum: Exhibitions: Ori Solomon,

paintings: Gabi Klatman, Paintings: Tom

Seidman, Freud, children's books: Scraps,

knave theatre sets and greeting cards;

Medusa Milano, furniture and accessories;

David Souders, In Palestine, Most Op-

erational; Top of the Iceberg No. 2; Permanent

Collection of Judaica, Art, Archaeology and

Contemporary Israeli Art, Rockefeller

Museum, Kachsh Barnes, Judean Kingdom

Fortress: How to Study the Past for children,

Paley Centre. Closed Saturdays.

Old Yehuda Court Museum: The life of the

Jewish community in the Old City, mid-19th

century-World War II, 6 Reh. Or Hehalim,

Jewish Quarter Old City. Sun-Thur., 9 a.m.-4

p.m.

Str. Isaac and Lady Edith Wolfson Museum at

Hechal Shalom: Special Hasidic Exhibit. Per-

manent Exhibition of Judaica, Diorama

Room: History of Jewish People, Special

Exhibition entitled "People of Old Jerusalem,"

by the weaver Bracha Friedman. Sun-Thur., 9

a.m.-1 p.m.; Fri., 9 a.m.-12 noon. Tel. 635212.

Galleries

Galerie Viole Nouvelle, Klutzot Hayotzer,

Y.S. Haimiche. Original prints by inter-

national artists. Tel. 02-619664, 280031.

Tel Aviv Museum: Exhibitions: Pins Collection,

Chinese and Japanese Paintings and Prints,

Encounter with art Collector Jacob Pins (in

Hebrew) 38-42 at 8 p.m.; Play Lullendorf;

Alisa Kirshten; Classical Painting, 17th and

18th centuries; Impressionism and Post-

Impressionism; Twentieth Century Art; Israeli

Art; 2nd Goldstein, Strouss and Superculture

(Hebrew) Rubinstein Pavilion.

For Sale

CRUCIFIX

life size

083-32078

EMERGENCY

Denture Repairs

Tel. 621069

"MAGDA"

Dental Laboratory

80 Albany St., Tel Aviv 2nd Floor

Israfilm Ltd. Paramount Corporation
 For a war comedy

Starring **Dudley Moore** ("10", "Arthur")

Eddie Murphy ("48 Hours," "Trading Places")

seeking

EXTRAS

*Men of Eastern Appearance 20-50

*Men of European Appearance 30-50

*Women of Eastern Appearance 16-55

*Children of Eastern Appearance 7-16

Interested persons are requested to apply in Tel Aviv on Sunday, December 25 at ZOA House, 1 Daniel Frisch St. (corner of 26 Ibn Gvirol) between 2.00 and 8.00 p.m.

In Jerusalem at Beit Agon, 37 Hillat St. on Monday, Dec. 26, 1983 between 2.00 and 8.00 p.m.

Applicants must bring recent photograph!

Ulpán Akiva Netanya
 International Hebrew Study Centre



Ministry of Education and Culture
 Department for Adult Education

ULPAN AKIVA

holds 24-day intensive courses in

Hebrew Language Improvement and Correct Spelling

Special Hebrew Brush-up courses for Vatikim, Tourists and New Immigrants.

In Comfortable Hotel surroundings at the

Graan Baach Hotel, Netanya.

Sports facilities, swimming pool, beach

A joint learning experience for you, your family, your children and your friends.

- For:
- * Civil Servants
 - * Holders of Senior Positions
 - * Directors of Public and Private Companies
 - * Doctors and other Professionals
 - * Members of Kibbutzim and Moshavim
 - * Labour Unions
 - * The General Public



Programme: Correct spelling; reading of newspapers; grammar; styling; improvement of written and oral expression; chapters of the Bible and Hebrew Literature. Students will be given individual tuition by the teaching staff when necessary.

Upcoming opening dates:

- Jan. 2, 1984
- Jan. 30, 1984
- Feb. 27, 1984

Civil Servants: apply directly to Ulpán Akiva or to Education Officer in your office.

Residents of Netanya and vicinity accepted as external students. Reductions granted in special cases.

To: Ulpán Akiva, P.O.B. 258, 42 102 Netanya South, Israel.

(Tel. 053-62312-3)

or: Department of Education and Culture, World Zionist Organization, 515

Park Avenue, New York, N.Y. 10022, U.S.A. (Tel. 752-0600 ext. 385-6)

Please send me (free of charge) your detailed brochure and application form:

Name: Address:

THE HEBREW UNIVERSITY OF JERUSALEM

Maison de France

announces

FRENCH LESSONS

at different levels.

The courses are of 3 months duration (twice weekly in the afternoon and evening).

Information and registration at Maison de France daily between 9 a.m.-12 noon, and Mondays and Wednesdays, 4-6 p.m.

Tel.: 683882 - 684828

TOUR VA'ALEH - W.Z.O. Aliya and Absorption Dept.
 Invites Visitors from Abroad to an evening of
QUESTIONS AND ANSWERS
 on all aspects of living and banking in Israel
 Sponsored by

held every Sunday evening at 8 p.m. at the Diplomat Hotel, 146 Hayskon Street, Tel Aviv.
 Admission Free

ISRAELITISCHES WOCHENBLATT REVUE JUIVE

Founded in 1901

CH-8084 Zurich/Schweiz, Flornstrasse 14

Published in German and French. This independent Swiss paper will week by week keep you informed about what is happening to Jews all over the world in the fields of religion, politics and culture. Large advertising section for business and personal notices. Sample copies and advertising rates available.

In this issue

	Page		Page		Page
Rohit Rosenberg learns what makes a special investigating team tick.	4	Marsh Pomerantz meets New York Hebrew poet Gabriel Priel.	11	Don Fainora's Cinema Column	F
Ya'acov Friedler listens to some Northern reactions on the Sabbath bus controversy, and Yosef Goell explains the history of the status quo.	6	The Book Pages.	12	TV-Radio Schedules	G
D'vora Ben Shaul charts the change in Israel's attitudes to dog ownership.	8	Marketing with Murtha.	15	Bridge, by Hanan Sher	K
Bernard Edelman reports on Tora thefts in New York.	10	In the Poster Pullout -		Yohanan Boehm's Music and Musicians	L
		Dance, by Dora Sowden	D	Chess, by Eliehu Shahaf	M
		Haim Shapiro's Matters of Taste	E	Theatre, by Uri Repp	N
				The Art Pages	O

On the cover: A terrier mixed breed dog at the SPCA in Jerusalem, photographed by Isaiah Karlinisky.

DAVID BEN-GURION

his life and times seen through the columns of The Palestine Weekly, The Palestine Bulletin, The Palestine Post and The Jerusalem Post is only one of the subjects available on Microfilm or Microfiche for students, scholars, librarians, and educators.

The Microfilm and Microfiche are prepared for The Jerusalem Post by The International Documentation Company and are of the highest technical quality.

The Archives are open every day 8 a.m.-4 p.m. Closed on Fridays and holiday eves.

For detailed information write or call The Jerusalem Post Archives, P.O.B. 81, Jerusalem or contact Inter Documentation Company AG, Poststrasse 14, 8300 Zug, Switzerland.

Copyright of all material reserved. The Jerusalem Post and IDC are the sole agents. Reproduction permitted only by arrangement.

ZOA HOUSE
 on Saturday, December 31, 1983, at 9.30 p.m.

Gala Evening

Israeli Folklore and Art

* Live Entertainment * Dancing * Refreshments

Reservations at: ZOA House, 1 Daniel Frisch Tel Aviv Tel. 03-268341 in cooperation with the American Jewish Congress

VISITORS!

DON'T LEAVE ISRAEL

without subscribing to

THE JERUSALEM
POST
 INTERNATIONAL EDITION

SUPER MUFFLER

HAVING EXHAUST PROBLEMS? Work done by specialists, while you wait.

TEL AVIV - 6 Hasoleim St. (behind Sypholux) Tel. 337888

This place is different

PLASTIC AND SYNTHETIC CURTAINS

Imported for bathrooms, kitchens, prepared to order. All kinds of table cloths, Terylene floor mats, covers, table protection.

CEFFNER
 28 Rehov Pisker, Tel Aviv, corner Trumpeldor. Tel. 280770.

Wedding or Anniversary Gift

Handmade, Illuminated Ketubot
 Traditional motifs
 Jerusalem 240234

Give a helping hand

The elderly of Israel feel the economic strain more than most. The services that care for them are beset by budgetary cuts, a worrying situation with winter approaching. The Jerusalem Post Forsake Me Not Fund maintains and enlarges these services.

Children, too, need your contributions. The Jerusalem Post Toy Fund provides toys and games for every child in a government institution or in foster care. For many, these are the only gifts they will receive for a long time.

Please give generously.

The 4th Annual "FORSAKE ME NOT" Take your contributions to any office of The Jerusalem Post Jerusalem: The Jerusalem Post Building, Romema Industrial Zone: Tel Aviv: 11 Carlebach St.; Haifa: 18 Nordau St.; Hader Hacarmal. Or send by mail directly to The Jerusalem Post, P.O.B. 81, Jerusalem 91000. Please send separate cheques for each fund.



הגדה מן האל

WHEN, DURING the past few weeks, news of another missing child hit the front pages of the more sensationalist press, it did little good for the police to say that of more than 125,000 cases of missing people since 1948, only 176 have not been found. Indeed, since 1967, with an annual average of about 175 Jerusalemites claimed missing, only nine have disappeared completely and three of those nine cases are assumed to be underworld killings in which the bodies were efficiently disposed of.

The police take little comfort from the fact that they have managed to solve, as they put it, "99,999 per cent of all the cases." Actually, they manage to see safely home about 99 per cent of all missing people. In most cases, the missing person turns up on his own. But the police are prepared to drop almost everything else to help find a missing child or an elderly wanderer from a hospital.

On a desk in the criminal investigations department at the Russian Compound in Jerusalem, the nine cardboard folders containing everything that is known about the disappearance of those nine missing people are left prominently displayed — not for the benefit of a passing reporter who drops in by chance, but because if anything, any tiny bit of evidence comes in, the coppers in that room want to be able to get their hands on the files immediately.

AS AN INTELLECTUAL exercise I went to a friend in the department who had several years of experience in the CID, and had often headed teams of police, civil guards and volunteers in a search for missing people.

"Imagine a boy named Yoni who leaves home one Thursday evening



to do homework with a friend. Yoni is 14, and his friend lives one bus stop away. He leaves at seven o'clock. At eleven he's not home. His parents call the friend. Yoni never showed up. What happens next?"

My friend, a paked (chief inspector), sketches a flowchart on a piece of paper. It starts with the parents notifying the police. Immediately, since the missing person is a minor, an investigator goes to the home. So does a police welfare officer, usually a woman whose speciality is juveniles. While the investigator asks the parents questions and gives directions to the civil guards, police patrolmen and other searchers who have been summoned, the welfare officer enquires Yoni's friends, schoolteachers and relatives.

Meanwhile, the hunt gets under way. The searchers start with the immediate neighbourhood, looking in yards, on roofs, in alleyways. They move on, in widening concentric circles, to outlying parts of the neighbourhood — parks, wooded areas, empty lots. If, after the first round, they haven't found anything, they backtrack. And this, by the way, is all happening within an hour of the first report.

PAGE FOUR

The investigator and the welfare officer are questioning the parents — what are Yoni's hobbies for example. Well, he really loved a recent visit to the Dolphinarium, and talked about going back. So a special message goes to Tel Aviv, Haifa, Eilat, Ashdod — all the places that have already gone out in all the police stations in the country to be on the look-out for the missing boy.

By telephone or on foot, the searchers continue the investigation, questioning as quickly as they can reach as many people as possible who knew Yoni. They are asking if he's been seen, and if not, when he was last seen, what was he talking about. The parents are asked to check that he hasn't taken any clothing with him; siblings are asked if he's had any problems at home.

As part of the exercise, we interviewed that by noon the following day, Yoni has been discovered at the edge of a road in the Jerusalem forest. The paked stops his description of the way, in the morning, an entire yeshiva from Mea Shearim was asked to join in the search.

"How was he killed?" he asks. "You're not sure," I say, adding "there are bruises, but they may be the result of a fall."

"First of all, says the paked," pictures of the scene where he was found will be taken and the body will be sent to the pathology labs to find the cause of death. Once that's established, we know how to proceed.

"It was 'Murder,'" I say. "Then a special investigating team will be set up," he replies.

SPECIAL INVESTIGATING teams (SIT) are set up in this country following almost every serious crime, from the \$5 million robbery of the Islamic Museum's clock collection to the armed robbery and assault of a pair of elderly residents in Jerusalem's Muezzin quarter and the recent murder of 12-year-old Maya Zinger near the Hadassah Hospital in Ein Kerem. One of the largest ever was that established last February after the killing of Emil Grunzweig outside the Prime Minister's office.

It's a prestigious — and a pain in the neck — to be put on an SIT. The senior officer and anywhere from two to a dozen or more subordinate officers. Usually they are supposed to get at least one vehicle for every munitions supplies, and if necessary, a secretary to handle the massive amounts of paperwork that will fill in their investigation or not — to accumulate.

The Grunzweig SIT, for example, which hasn't had much to do lately except sift through material already collected, is headed by Nitzav Baruch Meir, seasoned, experienced, and generally considered the wisest detective in the Southern District. Under him serve — the investigation on the current state of a dozen and two dozen men.

The Grunzweig team was given its own building to house offices and archives. (Smaller teams are police substation.) The investigators are still on the case — but part-time. Other things have come up in the 10 months since the grenade killing. Maya Zinger's murder — she was found, unconscious, burned all over her torso, on a side road near Hadassah Hospital in Ein Kerem,



THE SEARCHERS

'Give me enough time, enough money, enough men, enough resources, and I can solve any case, every case.' But there are not enough resources to go around, writes ROBERT ROSENBERG, in a report on the police's special investigating teams.

and died three days later — is being investigated by an inspector heading a team of six. Five weeks after the murder they still have an extra car, and a spare room. Five weeks from now the 17-year-old girl's murder investigation may be only a pile of papers inside a few brown, dog-eared files. Other cases will draw off manpower, vehicles, communication supplies. The case won't be closed — but the investigation will go passive until some new information reaches the team.

The investigation into the disappearance and subsequent discovery of murdered Danny Katz from Haifa has more than a dozen of the North's best detectives at work. They, too, will stay on the job for more than a few weeks, because of the public interest in the case. The police are strongly aware of public pressures — indeed, an investigation team's resources may often be directly related to the amount of news coverage the case is given.

"Give me enough time, enough men, enough resources, and I can solve any case, every case," says an investigating officer in Jerusalem. He's not a modest man, but he's also not a braggart. He's talking about a basic theory of police work — the pieces eventually must fall into place.

But somebody has to be there to catch the pieces, to put them into the proper hole.

An investigation, whether into the murder of a young boy, or the theft of a million dollars worth of gold, is something like a car running along a highway on a long trip.

At one point, the car runs out of gas. The driver — in this case, the investigator hops out of the car and manages to flag down a passing vehicle. A half jerrycan of gasoline gets the car rolling again, and the driver sees a sign up the road saying that there's a gas station not too far away.

On his last drop of gas he rolls in, but the piece is closed. A wrong lead. He has to slip back to the highway, flag down another car, borrow another half jerrycan of gas, take his car back onto the road and drive along further — or worse, backtrack to another gas station he saw earlier.

Eventually, if he keeps at it, he'll reach his destination. But it's damn frustrating.

The Jerusalem police department has eight patrol cars for a city of half a million. If they are lucky, all eight are on the road. Usually, however, one or two aren't roadworthy. After all, these cars are working 24 hours a day. Other cars, used by various teams at work, can get stuck in the garage for repairs, and waiting for parts can take weeks.

Even if they are all roadworthy, the cars may not all have working equipment — sirens, microphones, radios, these are basics. I once spent the day with a patrol car in which the officers had to cover three of the city's eight districts. We dashed from one side of town to the other chasing after complaints. One of the other cars was out of action — its battery had died. The other car we had to fill in for was parked outside the prime minister's official residence.

A SIT team is supposed to stick to a case until it's closed.

But in this very imperfect world, in which there's a growing number of cases requiring these special teams, there simply aren't enough cops, cars and other resources to go around.

So what happens is simple — SITs shrink or, to use the metaphor of the car, running out of gas, there aren't enough people in the car to

push it to the nearest gas station. In particular, at the end of a financial quarter, when budgetary resources are dwindling rapidly because of inflation and earlier spending, the police often cannot afford to put a dozen men on a case, let alone put a car at their disposal.

IN LATE MAY, the bodies of two Russian Orthodox nuns were found stabbed to death in their convent in Ein Kerem. A special investigating team was established — a large team, in which Sgan Nitzav (Chief Superintendent) Arie Schneidseher, the city's highest ranking investigative officer, took a major role.

Exactly one month and nine days after the crime, the first lead came that eventually led to the arrest of the man now facing charges of murder in the Jerusalem District Court. It took another month before they could arrest him.

But during that first month and nine days the SIT, under the direction of Schneidseher, did the following:

They questioned all the nuns in the convent, plus another 50 people affiliated with the Russian Orthodox Church. They arrested one man as a suspect, held him for a few days of questioning, and released him. They questioned eight Arab workmen who had done jobs at the convent in the past. They interrogated all the known criminals who live in Ein Kerem. They questioned nature reserve inspectors who work in the forests near the convent. They questioned residents of Ein Kerem. They questioned a gardener who had worked at the convent. They questioned all the nuns again. They questioned a television documentary film producer who had done a story about the conflicts between the White and the Red Russian Orthodox Church. They questioned the rightist Jewish radicals who had been suspected in the past of threatening Christian officials and institutions in the city. They questioned various patients in hospitals for the mentally ill, who in the past had been suspected of threatening Christians in the city. They reviewed every case that had ever reached the police involving religious institutions in Ein Kerem. They questioned experts on the Russian Orthodox Church. They questioned all the Egged drivers who go in and out of Ein Kerem. They questioned residents of a nearby youth hostel.

And at one point they questioned the man they later arrested and charged with the crime. But the tip leading to his arrest came only after all those previous efforts. A woman who knew the alleged murderer went to the police with information.

From then, it took another month of telephone taps, following the suspect, placing an undercover agent inside the youth hostel where the sect lived — a whole range of police operations — until the net was closed.

IT WAS, to the extent that such things happen in the real world, a Hollywood case. A Hollywood case is one that bears some resemblance to the way that Kojak, or Starsky and Hutch manage to solve a case. Hard, door-to-door police work. The kind of police work that takes hours of endless walking, questioning, listening, almost all of it for naught. And then, the tip-off comes, and the real work begins.

There aren't many Hollywood cases that reach the news as front-page stories and television footage showing a stammering police officer

explaining to a hysterical mother why her son was murdered. Police failures make better copy.

Indeed, nobody except the police themselves care that they are underhugged — though probably over-stuffed at the top, with dozens of police cars standing motionless all day in the parking lot of Sheikh Jarrah's national police HQ, waiting for their masters to take them from a day of paper-shuffling home to a loving wife.

Nobody really cares, when their child is missing or their home has been robbed or their wife raped, that the police don't have the manpower to get someone on the scene immediately, or that the room in which a person is questioned is freezing cold, or that because of the flimsy structure of the office everybody in the building can hear the weeping of a rape victim.

Nobody except the force's own people particularly cares that the police can't attract university graduates or former members of crack IDF units because salaries aren't competitive and morale is so low.

And nobody except the police themselves probably cares that the minister in charge of them also handles two other ministries, prefers a pseudo-wisecrack to a straightforward answer, and is a politician and not a law enforcement officer.

THERE ARE SOME ideas floating around. One is that the police should be made part of the Defence Ministry, and that the police be allowed to draft personnel the way the IDF drafts its manpower. There are variations on this idea — join the police force for three years in lieu of army service, for example. But the idea of a police force inside the Defence Ministry smacks of totalitarianism.

Another, perhaps more feasible, idea is to transfer the police to the Justice Ministry, with the Attorney-General's Office running the national force. Since the police are a national force anyway, it could be modelled on the lines of the U.S. Federal Bureau of Investigation.

In any case, under the attorney-general, the police would at least have a law enforcement officer to look up to.

But these are the long-term solutions needed by a demoralized force that is hounded by far more than it can handle. And even in the short term, it's not enough to say, as does Dr. Menachem Amir, a Hebrew University criminologist, that "it's amazing" how successful the police in Israel are, considering the "awful resource restraints" under which they work.

Improved resources won't put an end to crime in Israel. But they would improve the chances the police have at catching the murderers, the rapists, the thugs who are creeping into our lives. They would enable the police to raise their profile, and perhaps to raise their own morale. And better resources would make the choices easier. For ultimately, police work is a matter of priorities.

A special investigating team goes to work on a murder, but other murders take place and members of one team get transferred to another. Ultimately, there are dozens of such teams operating — but none is truly able to operate, as they have to compete for limited technological resources, for limited budgets, for limited amounts of manpower. Perhaps it is time for the public, terrified at the increasing amount of crime in Israel, to demand from its politicians that the police be given a helping hand.



A Gift For Every Season With The Season's Greetings

YEARBOOK OF ISRAEL STAMPS

YEARBOOKS may be purchased — as long as stocks permit — from the Philatelic Services at the following post-offices, as well as at its sales rooms at 27, Allenby Rd., Tel Aviv and 12, Sderot Yerushalayim, Yafo.

Post offices where YEARBOOKS are sold:

Jerusalem • Haifa • Kiryat Shmona • Nahariya • Old Akko • New Akko • Tiberias • Afeka • Netanya • Rehovot • Ashdod • Beer Sheva • Eilat • B.G. Airport • Also at Petah Tikva • Ramat Gan • Herzliya-Pituach • Kfar Saba • Safed • Raanana • Pardess Hanna • Hadera • Oren Postal Agency, Mt. Carmel, Haifa and Bethlehem.

Available also at following Postal Agencies:

116 Herzl St., Ashdod • Nirim St. (Atarim), Tel Aviv • 39 Abba Hillel, Ramat Gan • Ashdod Port.



Philatelic Services • Ministry of Communications

THE TRANSPORT minister's ruling last week, prohibiting the continuation of the Sabbath bus service to Nahariya, hit the Western Galilee seaside resort town like a bolt from the blue. The warning shriek of the Katyusha rockets the terrorists used to fire at the town at least would alert its residents.

Nahariya is an important town for Minister of Tourism Avraham Shafir, and he admitted to his own surprise at the ruling.

The mayor of Nahariya, Ilum Lav, didn't take long to recover from his surprise. At midweek, he made a successful appeal to the High Court, and obtained a stay of execution against the Transport Ministry. The town, having succeeded in keeping the wolf from the door for the time being, settled down to its fight for the future observation of the status quo on religious matters, which for the past 35 years had ensured a seven-day-a-week bus service.

"In 1948 the invading Arab armies couldn't cut us off, and more recently PLO shells and rockets failed also. We won't allow the government to turn us into an isolated *shetl* somewhere up north," a Nahariya veteran told *The Jerusalem Post*.

Its mayor told *The Post*: "I've had quite a job cooling down people here. Tourism is vital, and the bus service is a matter of life and death for us. Of course, many people own cars, but the many thousands without cars of their own are among our best customers, and we need them."

Moreover, suspending the bus service from Friday afternoon to Saturday night would force many boy and girl soldiers to hitch-hike home for the week-end. "Nahariya is not Tel Aviv, and parents are worried about their children driving all this way with strangers," Lav said.

The recently elected 15-men town council has one religious representative, who joined the

coalition. Labour has dominated the council since the first was elected. Religious candidates usually win one to two seats, and mostly join the coalition. Lav remarked, "until now we have had no trouble with the religious establishment in Nahariya. We have undertaken to observe the status quo, and nobody

in Nahariya has ever raised the issue." Local people found it unacceptable that coalition considerations in Jerusalem should upset the balance of power in Nahariya, which has always prided itself on its tranquillity and the respect of its citizens for one another.

The mayor noted that buses also

served the outlying quarters of the city, linked them with each other, and provided convenient access to the beach and to the government hospital just out of town, where many people go to visit patients during the week-end.

He was at a loss why this issue had been brought up "from

nowhere" at this time. But it was *sub judice* because of his High Court appeal, and he would say only that, if the government attempted to apply its ruling, "we'll act against it." He mentioned the possibility of licensing shops and cinemas to open on the Sabbath, demonstrations and public meetings as some of the ways

open to them.

Lav was unable to conceal his perplexity. "Why does the government have to upset the Nahariya apple-cart?" he asked.

Nahariya veteran and former mayor Ephraim Sharir noted that Nahariya had enjoyed a Sabbath bus service before Israel was established, and it was resumed as soon as possible in 1948. "The subject was never raised. Everybody acquiesced." Successive councils had automatically accepted the Status Quo and both secular and religious residents.

Sharir also stressed the importance of tourism for the city. Despite the large number of commuters, people still came to Nahariya by bus, "and I have it from Egged that the Sabbath service pays."

He feared that its suspension would turn Nahariya into a "far-away border town, neglected and abandoned. Just because we are on the border it is doubly important that this will not happen."

Moreover, suspension of the service would not enhance Nahariya's reputation. "Instead of making progress, which is surely a governmental aim also, we'll regress." Nahariya had worked hard to establish itself as a modern resort for Israelis and foreigners, and it could not afford to lose the good will it had earned.

Saturday bus services in the Jewish state, which are a generally recognized component of the "Status Quo," were pioneered in Haifa by the late Abba Khoushy, who was elected mayor of Haifa in Israel's first municipal election, on January 15, 1951. Khoushy regularly re-elected in "Red" Haifa (where Labour has won every election). And he died in office in 1968.

The bus services were part of the Haifa status quo because it was a mixed Jewish-Arab town. It always had Saturday buses, unlike for instance all-Jewish Tel Aviv.

Prior to 1948, four separate bus companies, two Arab and two Jewish, served the city, under licence of the Mandatory government, and competed with each other. They were the Khayat Beach Bus company, owned by two brothers, the late Fred and Victor Khayat; the Carmel Station Bus company; and the Jewish Haver and Shaher cooperatives. Haver and Shaher merged after 1948, and in the early Fifties Shahar merged with Egged.

Suleim Khayat, the son of Victor, who is now in real estate development and building, and maintains his prosperous land-owning family's large-scale business, recalled that all the buses used to run on Friday evenings as well. But, in 1948, the Carmel Station company, whose owners were among the thousands of Haifa Arabs who left the country, folded. The newly established Israeli Ministry of Transport never granted a licence to the Khayat company, so that Jewish buses took over. They no longer had competitors, and therefore suspended the Friday evening services.

Abba Khoushy jealously safeguarded the status quo, and allowed no one to interfere with the Sabbath bus services. However, he always included religious councillors in his coalition, and had a very close connection with his long-time Aguda deputy, the late Ya'acov Katz. But the bus-driver owners of the cooperative were aware of his weakness. When, in the early Fifties, they applied sanctions to back a now long-forgotten demand, they suspended the Sabbath service.

Abba Khoushy sensed the danger to the status quo in their action. He felt it would establish a dangerous precedent. In reaction, he promptly organized, with the help of the Labour Council — like himself concerned with the welfare of the workers, who owned fewer cars — a truck service that conveyed passengers on all the Sabbath bus

routes, though less comfortably. He also used the suspended Khayat company, which still had its old buses in its garage, as a stick with which to threaten Shahar. He threatened to grant Khayat a licence. The strike was settled and the licence was never issued. But the Jewish bus company agreed to buy out the Khayat company's buses and goodwill. The buses were no longer in fit condition and were scrapped. The status quo held, and has done so ever since, despite occasional secular and religious attempts to revise it. The cinema owners have several times tried to show films on Friday night, but the Municipality has prevented this. On the other hand, the recent pre-election demonstrations against the Friday night opening of a café in a neighbourhood with many religious residents also achieved nothing.

THE STATUS QUO has inevitably been accompanied by anomalies. For instance, while film shows are forbidden on Friday nights, theatrical performances are allowed. All the city-owned museums are open every Saturday but don't charge an entrance fee on that day.

On the other hand, the Mt. Carmel zoological garden, which is under private management, collects the entrance fee. At the Rothschild Community Centre's Saturday morning lectures, under the auspices of the city's Culture Department, the use is forbidden of the public address system. A recent *cri de coeur* by members of the largely elderly audience — they maintained they found it hard to follow the speeches without the loudspeakers — was rejected by City Hall on the grounds that the Status Quo must be observed in every detail if it is to be effective.

Again, while the buses run on a Saturday, the city-owned Carmelit subway does not, though a Sabbath would probably be its most profitable day. The Carmelit was

built by Abba Khoushy, who did not even bring the issue up for debate at the Town Council. However, he conformed to the status quo, which rules that a city-owned enterprise must observe the Sabbath. Now the city is building a cable-car railway from the Stella Maris monastery on Mt. Carmel to the promenade at Bnt Galini.

"We'll cross that bridge when we reach it," Mayor Arye Gur-El told *The Jerusalem Post* when questioned this week. But he noted that the enterprise had been made over to the Haifa Economic Company, a city subsidiary, which might make it legally possible to run the cableway without violating the status quo.

The mayor acknowledges that the status quo leads to anomalies, some of them quite odd, but he stresses that it has proved itself over the years, "and we shall defend it." It had been instrumental in maintaining the excellent secular-religious relations in Haifa. But he warned that he would not countenance its violation by the religious, and that Haifu would not under any circumstances agree to the suspension of Sabbath bus services. The city had the means to ward off such an attempt.

THE CITY'S Ashkenazi Chief Rabbi, Shear-Yeshuv Cohen, in a recent interview with *The Post* also supported the status quo. "Of course," it hurt him to see Sabbath buses on the streets, but he took comfort in the fact that at least they do not run on Friday evenings, and only at one third the usual volume on Saturdays. Furthermore, they were "almost empty" in the morning, when Egged lost on them, and he felt that there may no longer be a need for them. He conceded that the Saturday morning bus-service to the beaches during the summer was very popular "but that's another question."

Chief Rabbi Cohen noted that the religious in Haifa "gain as much as

they lose" from the status quo, and felt that it should continue to be "carefully observed."

The religious parties have three representatives on the incumbent 27-man town council, and usually poll just under 10 per cent in the municipal elections. They have never made a serious attempt to halt the Sabbath buses because it is clear to all that such a move would lead to mutual intolerance, and culminate in hatred, stone-throwing and worse. Haifa and Nahariya have been spared these excesses.

Haifa's hilly topography and its sprawling residential quarters make an effective public transport system vital for the well-being of the city. Because of this, the religious establishment has turned a more or less blind eye to Haifa's Sabbath buses. It is only since the four Aguda MKs, because of their pivotal position in the Likud coalition, began to abuse it in order to impose religious observance on an unwilling population, that the issue has been raised. It could be a highly explosive one, and there is little doubt that the religious residents of Haifu do not stand to gain from its exploitation.

Odd as it may seem, the wisest comment I heard on the matter as I collected material for this article came from the Greek Catholic Selem Khayat. "You can't accuse me of anti-Semitism," he observed, "because as an Arab I am a Semite myself. So I can allow myself to wonder whether you don't have a self-destructive mechanism built into your ethos. When everything goes smoothly, there always seems to be somebody who wants to put a spanner in the works. Why don't you just leave the buses alone, they've been no trouble?"

The alternative is *Kulturkampf*, from Haifa all the way to Nahariya, which nobody with the possible exception of the Aguda either wants or has the stomach for, especially at a time like this. □

The Shabbus connection

The impending stoppage of Saturday bus service brought Nahariya's mayor to the courts, while Haifa authorities have adopted a wait-and-see attitude. The Post's YA'ACOV FRIEDLER reports on the controversy.

Anatomy of the status quo

Yosef Goell

now under Yitzhak Shamir. But the promises made by Begin and Shamir on religious issues go far beyond the bare outlines of the original status quo categories, to which Labour sought to adhere when it was in power.

"MAINTENANCE of the status quo" on religious questions seemed to have become a dead issue under the Likud, in which the more extreme Aguda took over the spearheading of Orthodox demands from the much more conciliatory NRP. But a week ago the issue was revived as a slogan in connection with the order of the Likud minister of transport discontinuing bus transportation on Shabbat in Nahariya and other areas around Haifa.

The interesting aspect of this revival of what seemed to be a dead letter was that the NRP rather than the Aguda was doing the reviving and that both Orthodox and secular spokesmen were citing the maintenance of the status quo to back up their own side.

Why was the promise made in 1947 and why to the anti-Zionist Agudat Yisrael?

The date of the status quo letter is the giveaway. At that time, the UN

had despatched its Special Commission on Palestine (UNSCOP) to recommend what was to be done with the mandate which the British were intent on relinquishing and over which the Jews and the Arabs were competing.

With the benefit of hindsight we now know that the crucial years 1945-48 were a brief "window" in history during which it was possible to get an international decision on some form of mini-Jewish state in Palestine. The final decision by the UN General Assembly on November 29, 1947, to partition the country into Arab and Jewish states, was adopted by a skin-of-the-teeth majority, with both the U.S. and the Soviet Union voting in favour of it. By February 1948 the Cold War had broken out, and it was impossible to get the two super-powers to agree on anything.

Any factor which might possibly affect the final decision was thus of paramount importance. In that context, one can imagine the leaders of the Jewish Agency literally tearing their hair out over the vision of the heads of the Aguda appearing before the members of UNSCOP and declaring their opposition to the establishment of a Jewish state.

For the fact of the matter was that the Aguda was created in Poland at the turn of the century for the express purpose of opposing the "Zionist heresy" and in 1947

Aguda leaders were threatening to break ranks with the rest of the Yishuv and to come out against partition and Jewish statehood.

The status quo offer was thus in the nature of a deal. The Aguda would refrain from sending its leaders to testify against Jewish statehood, and the potential heads of that state promised the minimum that would keep the Aguda, if not happy, then at least in line.

THE ZIONIST movement which erected Israel had been largely secular and in some respects quite anti-religious. There were not only the mainline socialist Mapai and the virulently anti-clerical Mapam to the left, who between them enjoyed a majority in the first Knesset. There were also the General Zionists — the precursors of today's Liberals — who were anti-religious in a West European liberal sense of the term. Jabotinsky's Revisionists and their successor, Herut, were also, with the personal exception of Menachem Begin, demonstratively secular.

Ben-Gurion accordingly found it necessary to promise the Aguda that the future Jewish state, which would clearly be controlled by these secular political forces, would not be any worse in regard to the needs of basic religious observance than the British Mandatory regime.

The status quo agreements, which were enshrined in the heart of every coalition agreement, were a commitment to the preservation of the situation exactly as it existed in 1947. Thus, since there had been no

public transportation on Shabbat in all-Jewish Tel Aviv under the Mandate, there would continue to be none. But in mixed Jewish-Arab Haifa, there had always been public transportation, and so there would be in future.

HOW WAS such a social status quo perpetuated over a period of three-and-a-half decades, during which the Israeli population more than quintupled and its composition changed beyond recognition?

By a lot of smart politics and an ambience of what could be termed "constructive hypocrisy": agree publicly on one thing; turn a blind eye to the actual doing of the opposite.

First politics. The story during Israel's first 27 years involves almost exclusively Mapai and its successors and the NRP. The Aguda, to whom the original promises were made, withdrew from active participation in coalition politics from 1950 until the advent of Begin in 1977.

Under Ben-Gurion, Levi Eshkol and Golda Meir, Mapai always concluded coalition agreements with the NRP (except for a short time during the Who-is-a-Jew flap in the late 1950s) but made sure to balance the NRP with other small secular coalition partners, so as not to be totally dependent on the religious partner.

The senior Mapai coalition partner would nearly always drag its feet on the implementation of many of the promises made to the NRP for the first two to three years of the life of any Knesset. Then the NRP would wake up and start threaten-

ing that if the promises were not kept, it would quit the coalition. But by then it was usually too close to election time to risk the cutting off of Mapai-controlled funds from religious institutions which provided so many of the NRP's voters.

Even so, the system did not always work smoothly, and the single most common cause of the political crises that brought governments down in the 1950s was disputes over religious questions and the non-implementation of promises.

The "constructive hypocrisy" comes in when one is called on to explain how such a plethora of commitments on religious practice could be foisted on a largely secular population. The answer was: promise one thing; do the opposite, but do it quietly.

As noted, bus transport was banned in Tel Aviv on Shabbat. But during these long decades, *sherut* taxi services, which plied the major urban bus routes, were allowed to operate on Shabbat. *Tyulot*, trucks fitted out in bus fashion, were invented to take Tel Avivians to the beach and to outings in the countryside. And to meet such coming and going, the Dan cooperative quietly provided bus services from outlying neighbourhoods to the beaches on Shabbat under the guise of differently-named subsidiaries.

Above all, private motoring increased.

THERE WAS NO disagreement on the part of the secular population in

regard to declaring Shabbat the national day of rest. The differences were over interpretation and the making of exceptions. Kibbutzim, which are largely secular with a vengeance, are mostly located on land leased from the Jewish National Fund. The leases of such lands include the formal condition that they shall not be worked on Shabbat. No one has ever objected to that condition; and with the exception of a handful of religious kibbutzim, no one has ever honoured it.

The Halacha recognizes the need to do work essential for the saving of life even on Shabbat. But what about operations such as the generating of electricity and continuous industrial processes which involve kilns that cannot be shut down and started up again in less than a week?

The legal arrangement here calls for the submission of requests for permission to work on Shabbat to a ministerial committee consisting of the prime minister, the minister of religious affairs and the minister of labour. The minister of religious affairs, who has always been from the NRP (except for that short period out in the cold in the late 1950s), has always voted against granting such permission, and has always heaved a profound sigh of relief on being outvoted by his two secular colleagues.

On the other side of the fence, in compromise that was reached in 1954 exempting religious girls from military service on condition that they do alternative national service, was followed by 30 years in which

secular prime ministers and ministers of defence studiously refrained from implementing alternative frameworks for national service.

Similarly, the massive draft-dodging of yeshiva students, both authentic and spurious, has been tolerated and abetted by the military authorities.

The "unification" of the country's four educational streams in the early 1950s into a school system with only two trends — state and state religious — has also not been implemented as touted. Separate Agudat Yisrael schools, and those of other ultra-religious sects, have always received state funding. During the long period of Mapai rule, the extent of that funding always depended on the recurrent need to bribe the Aguda for its four or five Knesset votes. Under Begin, all the stops were let out in regard to the state funding of the Aguda system, which is completely closed to state supervision, both educational and financial.

The guidelines which characterized Israel's first three decades in this area were largely those of live and let live. The political representatives of the various parties were permitted to mark up apparent paper victories with which to impress their respective electorates; actual practice on the ground was infinitely more flexible.

This arrangement was honed to near perfection by the symbiosis between the old-time Mapai leaders and those of the NRP. They

developed an exquisite sensitivity for knowing just how far the other side could be pushed and how not to upset the apple cart by pushing too much or by being too intransigent in granting the other side what it needed to keep its followers happy.

The system worked messily, but not too badly, with the number of breakdowns dwindling as the old-time heads of the two parties, who had grown used to each other over decades of shared rule, entered the 1970s. Even the new NRP demand for the amendment of the Law of Return to define Jewish identity by conversion exclusively in halachic terms did not lead to a breakdown. Throughout the '70s the NRP (and latterly the Aguda) made on issue of it, but always backed down when the secular majority of Labour and the Liberal component in the Likud refused to give in on any further amendment of the Law that would have ruled out Conservative and Reform conversions.

WHAT CHANGED from the mid-'70s onward was the demise of the generation of founding fathers and mothers of Mapai, and their replacement by a new generation of Labour leaders under Yitzhak Rabin. These were less given to playing along with the small hypocrisies needed to preserve the long-standing arrangements.

The simultaneous rise of a new generation of leaders, who sought to expand the purview of the party from purely religious issues to the espousal of specific stands in

foreign and defence policy and on the divisive issue of the occupied territories and their settlement, also speeded the breakdown of the old arrangement.

A combination of the growth of hawkish attitudes and alienation from the Rabin Labourites drove the NRP into the hands of Menachem Begin, and enabled him to establish his first Likud-NRP-Aguda coalition in 1977. For the NRP it may well have been a pyrrhic victory. For although they won the long-coveted and long-denied Ministry of Education for Ze'evulun Hammer, and although the number of ministries allotted to septuagenarian party leader Yosef Burg was out of all proportion to the party's strength in the Knesset, the Aguda over the past six years has pre-empted nearly all the religious issues that used to be the NRP's bread and butter.

Under its coalition with Begin, the NRP saw its Knesset strength halved and then cut again by the defection of Robbi Druckman. The newest flap over the hoary old status quo issue would seem to be a harbinger of a new desperate determination by the NRP leaders to return to the safe political world of religious issues.

As in most other politics, in the religious camp, too, one of the most common ploys with which to divert attention from internal problems and schisms is to seek to unite the camp by focusing on an external enemy. In this case the long-established, comfortable arrangements on Sabbath bus services. □

JERUSALEM Cinemas

CINEMA 1

Basic 18, 19, 24, Tel. 415067

1st Dec. 21
Double feature/ticket:
Quo Vadis 1
Arthur 4.30
Sat. Dec. 24
1st Dec. 26
Harold and Maude 7.45
The World According to Garp 9.30
Sun. Dec. 25
Double feature/ticket:
Arthur 6.45
Quo Vadis 8.30
Mon. Dec. 26
Harold and Maude 6
Let It Be 7.30
The World According to Garp 9.15
Tue. Dec. 27
Triple feature/ticket:
Kiva Blood 6.15
Ocean of the Barren Land
Wed. Dec. 28
Triple feature/ticket:
Kiva Blood 6.15
Ocean of the Barren Land 9.30
Thurs. Dec. 29
Ringside 6.45, 9.15

EDEN

2nd week
NEW YORK NIGHTS
Sat. 7, 9
Weekdays 4, 7, 9

EDISON

LONE WOLF
* HAYID CARDIN
* CHUCK NORRIS
Sat. 7, 9
Weekdays 4, 7, 9

HABIRA

ADIEU L'AMI
* ALAIN DELON
Sat. 7, 9
Weekdays 4, 7, 9

ISRAEL MUSEUM

Sat., Mon., Wed., Thurs. 3.30

HEIDI

New animated version
Tue. 6.30
SITTING DUCKS

KFIR

WHO WILL LOVE MY CHILDREN?
Sat. 7, 9
Weekdays 4, 7, 9

MITCHELL

MY FAVOURITE YEAR
Sat. and weekdays 7, 9

ORION

Tel. 22914
STAR CHAMBER
* MICHAEL DOUGLAS
* SHARON GLASS
Sat. 7, 9
Weekdays 4, 7, 9

ORNA

Tel. 224733
Fascinating Polish film
VA BANQUE
Hebrew and English subtitles
18.50, Sun. 18.50
Sat. 7, 9; Weekdays 4, 7, 9

RON

First prize at Cannes Festival
for the Turkish film by Yilmaz Gunay
YOL
Sat. 7, 9.15
Weekdays 4, 7, 9.15

SEMADAR

7th and last week

AN OFFICER AND A GENTLEMAN

* RICHARD GERE
Sat. and weekdays 7, 9.15

SMALL AUDITORIUM

BINYENI HA'UMA
TRADING PLACES
Sat. and weekdays 6.45, 9

TEL AVIV Cinemas

ALLENBY

4th week
REVENGE OF THE NINJA
Tonight 10; Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

BEN YEHUDA

6th week
LONE WOLF MACQUADE
Sat. 10, midnight
Weekdays 4.30, 7.15, 9.30

BETH HATEFUTSOH

JEWISH CINEMATHEQUE
LA PASSANTE DE SANS SOUCI

CHEN CINEMA CENTRE

Advance ticket sales only at box office from 10 a.m.

CHEN 1

8th week
TRADING PLACES
Take two complete strangers... make one of them rich the other poor...
* DAN ACKROYD
* EDDIE MURPHY
Tonight 9.30, 12.10
Sat. 7, 9.30
Weekdays 4.30, 7, 9.30
Today 11, 2; Sat. 11 a.m.
ALADDIN AND THE WONDERFUL LAMP

CHEN 2

21st week
AN OFFICER AND A GENTLEMAN
Tonight 9.30, 12.10
Sat. 7, 9.40
Weekdays 4.30, 7, 9.40
Mat. 4.30
ALADDIN AND THE WONDERFUL LAMP
Today 11, 2; Sat. 11 a.m.
STAR WARS

CHEN 3

9th week
BLUE THUNDER
Tonight 9.30, 12.10
Sat. 7, 9.30
Weekdays 4.30, 7, 9.30
Today 11, 2; Sat. 11 a.m.
THE EMPIRE STRIKES BACK

CHEN 4

24th week
CANNERY ROW
Tonight 9.30, 12.15
Sat. 7.05, 9.30
Weekdays 4.30, 7.05, 9.30
Today 11, 2; Sat. 11 a.m.
Life of Brian

CHEN 5

4th week

PSYCHO II

4.30, 7.05, 9.30
Today 11, 2; Sat. 11 a.m.
RETURN OF THE JEDI
Weekdays 10.30, 1.30
ROLLER BALL

CINEMA ONE

GABRIELLA
Tonight 10
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

CLASH

37 Gruenberg St., Tel. 613321

DEKEL

Israel Premiere
Sat. and weekdays 7.15, 9.30

COUP DE FOUDRE

English subtitles

THE STAR CHAMBER

* MICHAEL DOUGLAS

DRIVE-IN

Tonight 10
Sat. and weekdays 7.15, 9.30

WAR GAMES

Tonight, Sat. and weekdays at midnight: Sex Film

ESTHER

Tel. 225610
ADIEU L'AMI
Tonight 10; Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

GAT

4th week
Film by Carlos Saura
I LOVE YOU CARMEN
* ANTONIO GATES
* LAURA DEL SOL
Sat. 7.17, 9.30
Weekdays 4.30, 7.15, 9.30

GORDON

Ben Yehuda 87, Tel. 244373
"The New American Cinema"
For one week only!
Six great films
In Avant-Premiere
Sat. 7.30, 9.30
Weekdays 5, 7.15, 9.30
Sun. "The Hunger" with David Bowie
Sun. "Cutter's Way"
Mon. "The Big Chill" by Lawrence Kasdan
Tue. "Looking to Get Out" by Hal Ashby
Wed. "The Chess" with Rod Taylor
Thurs. "Easy Money" a brilliant comedy

PARIS

3rd week
REQUIEM
Sat. 7.15, 9.30
Weekdays 10, 12, 2, 4, 7.15, 9.30

PEER

3rd week
PRAYING MANTIS
Directed by Jack Gold
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

TEL AVIV MUSEUM

MUDDY RIVER
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

LEV I

3rd week

Tonight 10; Sat. 7.15, 9.30
Weekdays 1.30, 4.30, 7.15, 9.30

FLASH DANCE

Sat. and weekdays 11 a.m.
HERBIE GOES BANANAS

STUDIO

WHO WILL LOVE MY CHILDREN?
* ANN MARGRET
Tonight 10; Sat. 7.15, 9.30
Weekdays 5, 7.15, 9.30

TCHELET

3rd week
MERRY CHRISTMAS MR. LAWRENCE
4.30, 7.15, 9.30

ZAFON

14th week
TO BEGIN AGAIN
4.30, 7.15, 9.30

HAIFA Cinemas

AMPHITHEATRE

3rd week
MIDNIGHT EXPRESS
Adults only 4, 6.45, 9

ARMON

3rd week
CONCRETE JUNGLE
Sat. 6.45, 9
Weekdays 4, 6.45, 9

ATZMON

2nd week
* ISABELLE HUPPERT
* MIOU MIOU
In the 1983 San Sebastian Festival Prize Winner

COUP DE FOUDRE

4, 6.45, 9
No complimentary tickets

CHEN

14th week
FLASH DANCE
Sat. 6.45, 9
Weekdays 4, 6.45, 9

MORIAH

3rd week
CLASS
* JACQUELINE BISSET
* BOB LOWE
* CLIFF ROBERTSON
Sat. and weekdays 6.45, 9

ORAH

MAN, WOMAN AND CHILD
* MARTIN SHEEN
* BLYTHE DANNER

ORION

THE PRICE OF TREASON
6 nonstop performances
Adults only

ONLY

2nd week
MERRY CHRISTMAS MR. LAWRENCE
Sat. and weekdays 6.45, 9

SHAHAF

15th week

Tonight 10, 12
Sat. 5.45, 7.30, 9.30
Weekdays 4.30, 7.15, 9.30

FLASH DANCE

Sat. and weekdays 11 a.m.
HERBIE GOES BANANAS

STUDIO

WHO WILL LOVE MY CHILDREN?
* ANN MARGRET
Tonight 10; Sat. 7.15, 9.30
Weekdays 5, 7.15, 9.30

TCHELET

3rd week
MERRY CHRISTMAS MR. LAWRENCE
4.30, 7.15, 9.30

ZAFON

14th week
TO BEGIN AGAIN
4.30, 7.15, 9.30

HAIFA Cinemas

AMPHITHEATRE

3rd week
MIDNIGHT EXPRESS
Adults only 4, 6.45, 9

ARMON

3rd week
CONCRETE JUNGLE
Sat. 6.45, 9
Weekdays 4, 6.45, 9

ATZMON

2nd week
* ISABELLE HUPPERT
* MIOU MIOU
In the 1983 San Sebastian Festival Prize Winner

COUP DE FOUDRE

4, 6.45, 9
No complimentary tickets

CHEN

14th week
FLASH DANCE
Sat. 6.45, 9
Weekdays 4, 6.45, 9

MORIAH

3rd week
CLASS
* JACQUELINE BISSET
* BOB LOWE
* CLIFF ROBERTSON
Sat. and weekdays 6.45, 9

ORAH

MAN, WOMAN AND CHILD
* MARTIN SHEEN
* BLYTHE DANNER

ORION

THE PRICE OF TREASON
6 nonstop performances
Adults only

ONLY

2nd week
MERRY CHRISTMAS MR. LAWRENCE
Sat. and weekdays 6.45, 9

PEER

6th week

Sat. 6.45, 9
Weekdays 4, 6.45, 9

UP YOUR ANCHOR

(Lemon Popale 5)
6.45, 9

SHAVIT

ARGENTINE FILM FESTIVAL

RAMAT GAN Cinemas

5th week
Tonight 10
Sat. and weekdays 7, 9.30

I LOVE YOU CARMEN

Mut. 4: LOVE BUG

LILY

DAY OF ZINC
Tonight 10
Sat. and weekdays 7.15, 9.30

OASIS

9th week
TRADING PLACES
Tonight at 10
4, 7, 9.30

ORDEA

7.15, 9.30
DEADLY SUMMER
* GOLDIE HAWN
* BURT REYNOLDS
Mut. 4: DIX TAKES GIRL

RAMAT GAN

2nd week
After a successful run in Tel Aviv, the wonderful comedy

MAX DUGAN RETURNS

HERZLIYA Cinemas

DAVID
NEW YORK NIGHTS
7.15, 9.30

TIFERET

2nd week
WAR GAMES
7.15, 9.15

HOLON Cinemas

2nd week
Tonight 10; Sat. and weekdays 7.15, 9.30

MIGDAL

2nd week
Tonight 10; Sat. and weekdays 7.15, 9.30

TRADING PLACES

Mut. 4.30; ORAGON SLAYER

SAVOY

Tonight 10; Sat. and weekdays 7.15, 9.30

MORTAL BLOW

Mut. 4.30; SOME LIKE IT HOT

Hey! That window fo



But this kastro mother raise
Jerusalem apartment window.
Holy City in the Winter 1983-1984 issue of:

ISRAEL — LAND AND NATURE

Also articles on:

- * The Yemantia of Hedera
- * Porcupine behavior in the Negev
- * Salvaging Napoleon's cannon from the sea
- * The strange smell of the Mustard family plants

And, as always, lots more unexpected information on Israel's nature, environment and people.

Whether you live in Israel or elsewhere, add your voice to those who care about the natural heritage and environment of the Land of the Bible.

Join the Society for the Protection of Nature in Israel.

Society for the Protection of Nature in Israel
4 Hachofa St., 88183 Tel Aviv, Israel.
Please enrol me (and my family) in the S.P.N.I.

My cheque for is enclosed.
Annual membership dues for Israel residents are IS000 (IS850 for I.D.F. personnel and students). Overseas memberships (including a small contribution): \$ 20

Membership includes a subscription to Israel-Land and Nature, and a little gift

Periodic listings of current S.P.N.I. tours are sent to all members residing in Israel, and to overseas members who request them.

Name and Address (please print clearly).....

AN IDEAL GIFT FOR YOUR FRIENDS AT HOME

IN THE FOOTSTEPS OF ST. PAUL

A dedicated biblical scholar reverently recounts the events of Christ's life... Showing, through vivid descriptions, and superb photographs, the places where Jesus lived and ministered.

DE LUXE EDITION, 83 COLOUR AND 48 B/W ILLUSTRATIONS.

Available in English, German, French, Dutch, Spanish and Italian

FULL COLOUR AND UNABRIDGED, IS NOW AVAILABLE

Publisher and Sole Distributor

Steinatzky

IN THE FOOTSTEPS OF JESUS

Against the background of the pagan world of Rome, the story of a lonely man and his mission. The life and travels of Paul, a Jew from Tarsus, whose fateful experience changed the course of history.

DE LUXE EDITION, 91 COLOUR AND 40 B/W ILLUSTRATIONS.

Available in English, German, French, Dutch, Spanish and Italian

FULL COLOUR AND UNABRIDGED, IS NOW AVAILABLE

Publisher and Sole Distributor

Steinatzky

OUTH

STORY HOUR — Produced by the Khan Theatre. A collection of folk tales, plus original stories. (Khan Theatre, today at 2 p.m.)

TEL AVIV AREA

FAMILY FUN — Including tricks by chimpanzees, dolphins, and sea lions, puppet theatre, clowns, acrobats and more. (Dolphinarium, Charles Clore Park, tomorrow 12 p.m., 4.30 p.m.; Sunday through Thursday at 4.30 p.m. only)

WE LOVE YAL — Theatre. (Beit Leoni, tomorrow at 11.30 a.m.)

Jerusalem

Busy bodies

DANCE
Dora Sowden

THE FIRST visiting company in 1984 will, by all accounts, be as sensational as the Sankai Juku was this year — only different. Called Ariadone, it is an all-female Japanese company of seven. (Sankai Juku was a male company of five.)

There are other differences. Though its dance style is also Buto (modern Japanese), Ariadone has a character of its own. When it appeared in London, Nicholas de Jongh of *The Guardian* wrote that "to describe it as a troupe of dancers hardly conveys the extraordinary and sensational impact of the occasion."

Roslinde Corne of *The Financial Times*, writing about the principal dancer, said: "Charlotte Ikeda has one of the most exciting bodies I have ever seen. She is not just naked, she is anatomized — sinews, tendons, ligaments and bones gleam through a covering of taut flesh... the choreography by Murabushi and the original score by Goto (Osamu) are spellbinding."

The show has eight scenes and is entitled *Zarathustra* — but, as Corne noted, "no knowledge of German philosophy would not

necessarily help"; and De Jongh commented that the "grand intimidating concepts are fitfully and rather superficially suggested... Zarathustra survives as a series of very loosely linked images and evocations... the girls, usually naked, their faces painted chalk-white, speak not a word." Ariadone makes its Israeli debut at Tel Aviv's Comeri Theatre February 20; after that it will perform in various places, including Jerusalem.

TWO Inbal dancers and Sara Levi-Tanai (founder-director-choreographer), with some "extras" from the Inbal Dance Theatre, traced the life of the Oriental woman — Yemenite Jewish traditional style — at the Israel Museum on December 17.

With appropriate costuming, a few props, a cheerful backcloth, and a couple of battered side screens, their performance made the tiny stage vivid with ethnic vitality.

Racheli Sela and Ilana Cohen peopled the small platform with young brides, mothers-to-be, hard-working housewives, chattering friends. They carried on their kneading, churning, pounding, grinding, baking, with friendly rivalry in their domestic skills. In the Sabbath scene, the prayer with candles was no mere imitative ceremony. Upward stretching of arms, symbolic of exaltation, ended with the formation of the letter "Shin" with three fingers. Ilana Cohen flirted with a scarf or a pitcher (symbols of the life force) with poetic, even erotic, vigour. Racheli Sela as mother-in-law, handing over authority (an or-

namental dresspiece using the token), slyly took it back.

All the time they danced with particular Yemenite grace — sleeping sideways, away backwards and forwards, jumping suddenly, with undulating arms and the sign language of hands. Some of the torso movements, though dating back generations, looked more modern than any Graham contraction-release moves.

This was the second of the "Cultures in Dance" series, and it was instructive and entertaining.

DOMY REITER-SOFFER, the internationally known Israeli choreographer, is home again — but not for long. He's leaving soon

to create a ballet on *La Dame aux Camélias* for the Irish National Ballet. He is booked to mount his already celebrated *Egus* for the Australian Ballet in March. *A Day Will Come*, his 16th work for the Bat-Dor Company, is currently being performed. He has come from creating *La Mer* (music: Debussy) for the Pittsburgh Ballet, where it is enjoying enormous success.

Reiter-Soffer says that his work abroad helps to make the arts in Israel better known. He is everywhere billed as an Israeli choreographer and is asked to speak about Israeli life and the arts. One of his most significant successes, he says, occurred in Yugoslavia last year when, just as

MATTHEW DIAMOND, here to create his second work for the Bat-Dor Company, has called it *Implosion*. Reason: "It involves problems of violence, hostility and alienation set against human vulnerability and warmth."

Since he was here last (in 1981) he set up and disbanded a company in New York. Reason: budget — "Not a big budget but a budget nevertheless." Also, running a company takes time away from choreographing and working with freedom.

In the six months since his company folded, he has directed three operas at the Brooklyn Academy, and choreographed shorts for industrial and television shows. "Above all, I have expanded my horizons," he says. "I am collaborating on two musicals and have entered upon a new stage of creative life."

About his new work for 10 dancers he says: "I find a solid esthetic here. The Bat-Dor dancers work very hard with me." □

SHAHAF
15th week
Tel. 288868

I was embarking on Operation for Galilee, he created a for a company in Zagreb. The press was virulent against ael," he recalls. "I was reographing to the music of the ughan Williams *Sinfonia Antarc-o* and called my work *Land Un-querred*. Imagine it! Just then he director of the company was worried and was considering post-ponement. I said that if I went I would not come back. The show went on — and we had the greatest surprise. It got standing ovations and an enthusiastic press." He was invited to come again.

Feztivity

MATTERS OF TASTE
Haim Shapiro

FOOD WRITERS rarely attend restaurant openings.

The main pitfalls are obvious: the management is prepared for visitors, who are anything but anonymous; it is almost impossible to deal satisfactorily with all the problems before the opening; and what one is invited to assess is usually only half-finished.

Be that as it may, I nonetheless accepted an invitation to the opening of the new restaurant of the Aviya Sonesta Hotel in the disputed area of Taba, south of Eilat. Located on the beach in a picturesque building adjacent to the hotel, the restaurant is called Merhabo, which means "welcome" in Arabic.

The influence is clearly Moroccan. Considering that so many of our top hotel chefs are of North African origin, it is surprising that more hotels do not take advantage of the fact rather than continue to serve up a cuisine that seems to have originated midway between Kasrilevke and New York.

One enters the low, white building through a courtyard with a fountain. At the entrance is the name in Hebrew and in English (why not in Arabic?). The interior, designed by Dahn Ben-Amotz, Israel's answer to the renaissance man, is both special and informal. And just to make sure that you know it is a very special restaurant, a hostess greets you at the door to sprinkle rose-water on your hands and offer you a symbolic glass of almond milk and fresh dates.

We then tried the drink of the house, a mixture of crème de menthe and arak, with dishes of crisp-fried broad beans, chickpeas and olives. The tidbits were delicious.

But on to the food. We began with a vast selection of salads, in the classic Mediterranean tradition, served in little dishes on a large brass tray. Those that made a special impression on me were long sweet green peppers, gently braised and skinned and marinated in oil and garlic, and finely chopped chard, which had been cooked down to an almost solid mass, with olive oil, garlic and just a touch of fresh coriander.

This was served together with fresh rolls, which were baked in the hotel. It seems that Eilat's water, while not very potable, produces superb bread and rolls.

Normally, the salads would have been more than sufficient as a first course and I, for one, would have been quite satisfied with them. But we continued to try the restaurant's Moroccan cigars and postillos, which I found excellent, and even a little koube.

Still not content, the chef served up another dish of appetizers in the form of stuffed hearts of artichokes

and brains with fresh coriander. It was a mistake to offer them to me, as I found both rather unfinished in concept and lacking in finesse. Both could have benefited from a good squeeze of lemon.

But I had no such reservations about the main courses that I tried, including a delectable roast saddle of baby lamb and roasted chunks of lamb in madeira sauce. But I liked the couscous best. The tiny grains of semolina had been mixed with tiny bits of chopped almond. Although less visually impressive than it would have been with a few roasted almonds on top, it was far more interesting gastronomically.

It was, as one of the diners remarked, a Moroccan meal served in the French manner. It is not uncommon for me to spend three hours at a meal, but rarely have I had so much pleasure doing so. The ambience was particularly restful.

I made such a pig of myself that I was hardly able to enjoy the salad of exotic fruit and the vast selection of Moroccan pastries offered for dessert. I did manage to try one morsel filled with coconut and dipped in honey, but at that point I appreciated much more the tea with Louisa (otherwise known as sbal). I did not receive a bill; but from the prices on the menu I worked out that a normal meal would cost a couple from IS\$5,000 to IS\$6,000.

JUST TO prove, however, that it is not only the expensive places that attract my attention, I also tried a restaurant that offers bargain prices. According to the advertisement, Eilat's Shrimp House gives you all the fish you can eat for \$6.

Here the decor is simple and attractive, and the service friendly and helpful. The waiter assured us that the special offer still stood, and that it also included chips, salad, rolls and kebabs.

The fish platter contained sole, hake and small red mullet, all nicely fried.

My companion enjoyed a dish of shrimp in butter and garlic. The bill here, including beer, came to under IS\$2,000. □

This Week in Israel • The Leading Tourist Guide • This Week in

OFF THE SQUARE
TWO RESTAURANTS
DAIRY AND MEAT
IN ONE

LIVE MUSIC
6 Yael Salomon St.
Call (02) 242649 for
reservations.

Oriental and international dishes,
featuring live music nightly. Open
noon-1 am. One amidst lush green-
ery next to a fountain—a veritable
paradise for the lover of good food,
entertainment and live music.

ZORBA the BUDDHA
the vegetarian restaurant

9 YOEL SALOMON STREET
(off Kikar Zion, through the alley)
TEL (02) 227444 KOSHER

try something truly different

Indonesian Restaurant

BALI

Every Tuesday — "all-you-can-eat-
from-the-rikt tafa!" — \$10
Under the supervision of
the Jerusalem Rebbe's
Discount for periles

Open Sun.—Thurs. noon—3 pm
& 6—11 pm; Sat. 7 pm—midnight
44 Emek Refaim St., (02) 638786

Jeromme Jerusalem

Glatt Kosher

Enhance your gastronomical
delights with a variety of our
musical virtuoso piano and
violin background music,
dance music in the bar and
"Los Tres Paragayos", with
their superb, warm sound.

Liberty Bell Garden, Jerusalem
Tel. (02) 683181

National Restaurant (established in 1931)

Roof Garden
"Gourmet Arabian Cuisine" Enjoy typical Arabian specialties
and "magas" while watching scenic Old Jerusalem.

Please call (02) 282246 for reservations
Open seven days a week
The National Palace Hotel, Al-Zahara St., East Jerusalem

TO Sarion fresh fish daily

Fish restaurant
Light meals
Beautiful garden
Reasonable
prices
Air conditioning
12 Ash St. (near Kings Hotel)
Tel. (02) 632818

SABRA
Jerusalem's
new fish
restaurant.
Chips and salads
Free. Wines and
drinks. TASTY
& INEXPENSIVE. Bring
the family for an easy-
on-the-pocket
evening.

KOSHER
SABRA
2 KING GEORGE
corner Jaffa Rd. & Ash Road

KOSHER
restaurant

The Indian restaurant MAHARAJAIL
11 Shimonin Hahalka Street, Jerusalem
Tel. (02) 243186

Open seven days
a week 11.30
am—midnight.
EAT ALL
YOU CAN! A
complete and delicious
meal — 12 kinds of Middle
Eastern salads, any kind of
meat — shishlik, cutlets,
chicken or fish, all kinds of dessert,
— and coffee or tea — all for \$11 incl.
tax. Sat. open buffet — only \$8 incl.
tax. Children under 3 — free. Credit
cards accepted.

9 Al Zahara St., East Jerusalem, Tel.
02-284438
02-284439

DALLAS
RESTAURANT

This Week in Israel • The Leading Tourist Guide • This Week in

adipaz

The largest manufacturers
and exporters of gold jewelry
in the middle and far east.

416 Yael Hachanan St., Telport, Jerusalem
Open Daily 9 a.m. — 5:30 p.m. Thurs. 9 a.m. — 12:30 p.m.
For free transportation an obligation call 02-717225

TONIA BIER
Individual computerized
services by our
professional
team

Real Estate Agents
8 Karen
Kayameh St.
Rahavia, Jerusalem
Tel. 02-228231

JERUSALEM
REAL ESTATE

Cinematheque
Israel film archive — Jerusalem

DECEMBER 23 — DECEMBER 30
Fri. at 2 pm: *Gandhi*
Sat. at 7:30 pm: *Down and Dirty*
Ettore Scola
9:30 pm: *Bad Timing*
Mon. at 7 pm: *My Brilliant Career*
7:30 pm: small hall *La Vie et le Prisonier* Henri Verneuil
9:30 pm: *Un Obscur Objet de Deseir* Bunuel
Tues. at 4 pm: *Elephant Boy*
7 pm: *Schwyzern Oder Die Balance*
Des Glucks Margarethe von Trotta
9:30 pm: *Southern Comfort*
Wed. at 7 pm: *Desire with Dietrich*
9 pm: small hall *Ein Mann in Sleep*
9:30 pm: *Goldgräber*
Thurs. at 7 pm: *Mollere part 1*
9:30 pm: *Mollere part 2*
Ariane Mnouchkine
midnight: *Seven Beauties* Lina
Wertmuller, with Giancarlo Giannini
Fri. at 2 pm: *Mising* Costa-Gavras

ISRAEL DISCOUNT BANK
in support of Art and Culture.

color express
one hour photo

HAVE YOUR COLOR FILMS
PROCESSED IN
Just one hour!

The only place in Israel
for 36% larger prints
10x15 cm (4x5 inch) or
no additional charge

TEL AVIV JERUSALEM
130 Dizengoff St. 4 Ben Yehuda St.
Tel. 03-247387 Tel. 02-231587

Open Sun.—Thurs.
8:30 am—7 pm
Fri. 8:30 am—2 pm

NURSING

Private nurse at hospital & at home
Escorts for medical purposes
Escorts for organized tours
Varied medical treatment
24-hr service

Jerusalem, p.o.b. 4404, tel. 02-636505 Givatayim, p.o.b. 1133,
tel. 03-737947 Haifa, p.o.b. 9700, tel. 04-510869

Neot Hakikar Sinai Safaris & Trekking

Negev Safaris

For 2-2 days, every Friday \$99
For 5-5 days, every Monday \$240

Two, four, and five-day trips
combining Arika (Rift) from Tel
Aviv or Jerusalem to Eilat and
back with desert safari.

Egypt Tours

E-4 4 days, every Thursday \$185
E-5 5 days, every Sunday \$210
E-8 8 days, every Thursday \$498
E-8 8 days, every Thursday \$498
E-15 15 days \$650

For information and bookings contact:
38 Karen Heywood St., Jerusalem, Tel. (02) 683385, 636494, 686658
152 Hayarkon St., Tel Aviv, Tel. (03) 233120, 228410
or your travel agent

This Week in Israel-Th

JERUSALEM MUSEUMS



this week at the israel museum jerusalem

The Israel Museum is located on Ruppert Street, Tel. (02) 698211.

EXHIBITIONS

Gabi Klammer. Paintings. A series of superlative on masonite paintings. Orli Reisman: Paintings. Tom Seidmann: Paintings. An illustration of children's books (sponsored by DUBOK). Scapes — creating home theatre sets and greeting cards. David Bomberg in Palestine 1923-1927. Moritz Oppenheim — The First Jewish Painter. Tip of the iceberg no. 2 — Now acquisitions in Israeli art. Permanent Collection of Judaica, Art and Archaeology. Kadosh Barnea — o fortress from the Judean Kingdom (Rockefeller Museum). How to Study the Past — for children. Closed on Saturdays. (Polay Center, next to the Rockefeller Museum). Special exhibit: Three silver Hanukkah lamps.

EVENTS

THEATRE

Saturday, December 24 at 20.30
COURTSHIP AND MARRIAGE
Two stylized comedies by Dennis Silk, based on the "Thing Theatre". Directed by Fa Chu; with Rachel Bar-Dor Tane, Micky Mevorach and Ronny Piker.

GALLERY TALKS

Sunday, December 26 at 16.00
GUIDED TOUR OF THE KADOSH BARNEA EXHIBITION
Michal Davydt-Mandala (at the Rockefeller Museum in Hebrew)

Saturday, December 31 at 11.00

JEWELLERY & AMULETS
Shulamit Eisenstadt (Israel in Upper Hall) — in Hebrew

CHILDREN'S FILM

Sun., Dec. 26 Mon., Dec. 26; Wed., Dec. 26 and Thurs., Dec. 29 at 16.30
HEIDI — a new animated version

CONCERT FOR YOUNG PEOPLE

Tuesday, December 27 at 16.00
"MOR-LI" Recorder Ensemble
A programme "Birds" focusing on works related to bird songs, with a simultaneous slide presentation. Sponsored by Pauline Recanati Film.

Tuesday, December 27 at 16.00 and 20.30
SITTING DUCKS (USA 1981)
Directed by Henry Jaglom; with Michael Emil and Zack Norman.

SPECIAL EVENT Literary Evening

Wednesday, December 28 at 20.30
DOES A WOMAN'S LITERATURE EXIST?
A talk with women authors. Presented by Yael Lotan with Shulamit Her-Even, Amalia Cahane-Carmen, Shulamit Lapid and poetess Maya Bazareno. The evening will be accompanied by literary readings.

GUIDED TOURS IN ENGLISH

Museum: Sun., Mon., Wed., Thurs. at 11.00; Tues. at 16.30
Rockefeller Museum: every Friday at 11.00
Shrine of the Book: Tuesday, December 27 at 16.00

RUTH YOUTH WING

Recycling project is open Monday 2.30-5 pm and Tuesday 4-8 pm. For further information about youth wing activities, please call (02) 633278.

VISITING HOURS: Sun., Mon., Wed., Thurs. 10.00 to 17.00; Tues. 16.00 to 22.00; Fri. & Sat. 10.00 to 14.00.

SHRINE OF THE BOOK: Sun., Mon., Wed., Thurs. 10.00 to 17.00; Tues. 10.00 to 22.00; Fri. & Sat. 10.00 to 14.00.

BILLY ROSE SCULPTURE GARDEN: Sun.—Thurs. 10.00 to sunset; Fri., Sat. & holidays 10.00 to 14.00.

ROCKEFELLER MUSEUM: Sun.—Thurs. 10.00 to 17.00; Fri. & Sat. 10.00 to 14.00.

LIBRARY HOURS: Sun., Mon., Wed., Thurs. 10.30 to 17.00; Tues. 16.00 to 20.00.

GRAPHICS STUDY ROOM: Sun., Mon., Wed., Thurs. 11.00 to 13.00; Tues. 16.00 to 20.00.

TICKETS FOR SATURDAY: Available in advance at the Museum and at the ticket agencies: Tel Aviv—Rococo, Etzion, Le'an and Castel; Jerusalem—Kla'im.

Saura's search

CINEMA / Fan Fainaru

THERE MUST BE something the matter with *Carmen*, that short story written last century by a Frenchman about a gypsy girl in Spain, for everybody to be getting worked up about it lately. For a long time it was only known because Georges Bizet used it as the basis of an opera and, indeed, it is the most popular opera ever composed. But until recently it was relegated to the lyric stage, with an occasional hi-parade song based on it, or, at the utmost, an American musical-comedy version moving the story from sunny Spain to the land of Porgy and Bess.

Now, all of a sudden, Peter Brook has done a stage version, with chamber orchestra, purporting to express the real spirit of the work. Francesco Rosi is in Spain, shooting a full version of the original, nrias, recitatives and all, with opera singers playing the leading parts, as if this director, until now concerned exclusively with burning contemporary issues had discovered some terrible urgency about *Carmen*. Jean-Luc Godard, the pope of the New Wave and its most intransigent member, has turned the story into a modern allegory. And to show that he is different from all the others, he has used music by Beethoven, instead of relying on the Bizet score. The Spaniards themselves, who felt that no one could understand Prosper Merimee's novel better than they, first adapted it to the screen, then first adapted it to the screen with their first director, Carlos Saura.

Saura was the first to reach the screen with his version, which made quite a splash at the Cannes Film Festival and won a prize for "artistic creativity" or something like that — the kind of award the jury makes when they like a film but don't know exactly why.

Now showing here in Israel, Saura's *Carmen* continues to be most enjoyable. Indeed, it is a visual feast, even if it is difficult to assess what real cinematic qualities it has, beyond fixing on celluloid the splendours of Gades' troupe combined with the murkiness of Bizet's music, sprinkled generously with flamenco guitar variations which give the whole soundtrack its particular flavour.

In spite of which it remains a rather frustrating item for anyone considering Saura's creative work a retrogression for a man who appears to have exhausted his inspiration, or cannot find a way to channel it into different moulds, now that the conditions under which it flourished no longer exist.

SAURA IS without doubt the greatest Spanish film director after Bunuel. Unlike the great Don Luis, Saura stayed and worked in Spain, throughout the Franco period, developing an elliptical type of allegory which was perfectly acceptable to the censors and yet conveyed sharp and pitiless criticism of the regime and of the conditions under which Spaniards survived it.

Too little of his output has reached our screens to be truly appreciated, but whoever has had the opportunity to see a film such as

Prima Angelica abroad cannot have failed to be aware of the skill with which Saura bridged the gaps, moved back and forth between different periods, and extracted the exact political conclusions he was looking for without ever ignoring the level of personal tragedy he was implying. *Anno y las Lobos*, which was a more transparent example of an abstract fable, and *Crio Cuervos*, both shown here, even if not his best films, indicate the direction in which Saura was moving.

Then Franco died, the dictatorship ended, Spain went through a process of democratization so quick that many of its artists found it difficult to adapt to the new conditions in which the careful ellipses, the elaborate circumlocutions, became totally unnecessary. An artist could call a spade a spade, and even worse, and nobody minded. As a matter of fact, too many Spaniards fell into the trap and dealt exclusively in spades, often rather crude ones.

Saura is too much of a stylist to fall prey to such a temptation; but he realized that much of his elaborate film language, his symbolism and his clever dissimulation had become superfluous. Looking for a new concept, he reached desperately in several directions.

First, he tried a kind of necrology of the Fascist period, in *Ojos Vendados* (Blindfolded). In this, however, he looked too much like a boxer who is too groggy to hear the bell, and goes on punching the air — very stylishly, it's true — after the fight is over. Then there was *Deprisa Deprisa*, his attempt to deal with juvenile delinquency, a step back into his own youth, and his first feature film, *Los Gofios*. But in the years that had gone by between these two movies, Saura had aged, and instead of participating in the events he describes now, he could not help being the onlooker watching from the sidelines and offering his own brand of moralizing.

STILL IN SEARCH of himself, Saura stumbled on the idea of making a film of the Antonio Gades ballet inspired by Lorca's *Blood Wedding*. Shot entirely in an empty, spare studio, with dancers starting off as if for rehearsals and gradually changing into full dress (but with no scenery until the last scene), the film in its early stages seems to be intent on documenting the preparation of a ballet. But it develops into a powerful and breathtaking experience until at the climax the audience forgets the dance and participates fully in the Lorca tragedy.

Many factors combined to make this successful film. First, the incredible intensity of the Gades choreography and its performance. Saura argues that no form of dance can create such an intense dramatic climate as the flamenco, and watching *Blood Wedding* (and now *Carmen*), it is easy to agree.

But at least as important was the unusual use of the movie camera to record the dance, and the way the empty studio, the single set, was lit, it was as if the camera was part of the choreography, a living thing gliding back and forth, going up to the ceiling or sliding down to the floor, hurrying one moment and then staying in one place, eyeing the confrontation between two males

enslaved by tradition and instinct, and accepting death as inevitable. The magical lighting of cameraman Teo Escamilla fulfilled every one of Saura's whims.

AFTER *Blood Wedding*, which was highly acclaimed, apparently no better idea suggested itself to Saura, and he returned to Gades and another ballet which he had already produced on the stage, *Carmen*. But Saura has never liked simple, straightforward things, and not content with the ballet he decided to go one step further, and put it in the frame of a feature film.

The movie opens with Gades looking for the ideal dancer to play Carmen. Having found her, he falls in love with her. The story is very similar to that of *Carmen* and Don Jose in Merimee's novel. It builds up to the same kind of climax, and Saura emphasizes the parallels, as if to convince us that this is no period piece, but a timeless story.

In interviews, Saura pointed out repeatedly that he did not rely on the watered-down version put together for Bizet by librettists Meilhac and Halévy, but went back to Merimee in search of the true Spanish spirit, unadulterated by the requirements of commercial opera, which demanded a noble heroine dying of consumption and love rather than a creature as proletarian and uncouth as the original *Carmen*.

She, says Saura, is a woman who has achieved even more than her 20th-century feminist sister — totally liberated, free to do what she wants, to love whom she wants, not to depend on anybody or anything. But not even Saura can do without Bizet altogether. Part of his soundtrack is a recording of the opera and, strangely enough, not the most Spanishly temperamental one, for Joan Sutherland is more famous for a beautiful voice than a fiery spirit.

SO FAR, Saura's film is a total success. Gades, who plays himself and also dances the lead in the ballet he has choreographed, and Laura del Sol, an incredibly sensual dancer who exudes sex whether awake, sleeping, dancing, walking or just standing, are both truly amazing. So is Cristina Hoyos, the premiere dancer of the Gades troupe, who plays Carmen in its stage performances and is here entrusted with the thankless part of Gades' co-protagonist, passed up for the title role because she lacks the special, indefinable star quality for it.

The trouble, if it is that, consists in Saura's attempt to be too clever by half, to play around with parallel plots and impose them artificially. The contemporary storyline he has concocted is suspect. Characters are introduced too obviously, in order to make believe that the actress who plays Carmen has to go through the experiences of Carmen herself. The longer Saura persists in this line, the more suspect the story becomes, until it reaches the climax where Don Jose sticks a knife into the unfaithful girl. By now, you expect the same thing to happen with the choreographer and his star, but Saura leaves you on a limb, invited to imagine whatever you like for a finale, which is a less than satisfactory solution.

Never mind. In spite of the failed exercise, it is a pleasure to see it evolve on the screen, thanks to Gades & Co., and Saura is as skillful with his camera and as sympathetic to the dances he shoots, as he was in *Blood Wedding*. No one could ask for more from an evening's entertainment.

FRIDAY	SATURDAY	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY
EDUCATIONAL: 8.15 Educational: School Learning 8.15 8.30 Educational: School Learning 8.30 8.45 Educational: School Learning 8.45 9.00 Educational: School Learning 9.00 9.15 Educational: School Learning 9.15 9.30 Educational: School Learning 9.30 9.45 Educational: School Learning 9.45 10.00 Educational: School Learning 10.00 10.15 Educational: School Learning 10.15 10.30 Educational: School Learning 10.30 10.45 Educational: School Learning 10.45 11.00 Educational: School Learning 11.00 11.15 Educational: School Learning 11.15 11.30 Educational: School Learning 11.30 11.45 Educational: School Learning 11.45 12.00 Educational: School Learning 12.00 12.15 Educational: School Learning 12.15 12.30 Educational: School Learning 12.30 12.45 Educational: School Learning 12.45 13.00 Educational: School Learning 13.00 13.15 Educational: School Learning 13.15 13.30 Educational: School Learning 13.30 13.45 Educational: School Learning 13.45 14.00 Educational: School Learning 14.00 14.15 Educational: School Learning 14.15 14.30 Educational: School Learning 14.30 14.45 Educational: School Learning 14.45 15.00 Educational: School Learning 15.00 15.15 Educational: School Learning 15.15 15.30 Educational: School Learning 15.30 15.45 Educational: School Learning 15.45 16.00 Educational: School Learning 16.00 16.15 Educational: School Learning 16.15 16.30 Educational: School Learning 16.30 16.45 Educational: School Learning 16.45 17.00 Educational: School Learning 17.00 17.15 Educational: School Learning 17.15 17.30 Educational: School Learning 17.30 17.45 Educational: School Learning 17.45 18.00 Educational: School Learning 18.00 18.15 Educational: School Learning 18.15 18.30 Educational: School Learning 18.30 18.45 Educational: School Learning 18.45 19.00 Educational: School Learning 19.00 19.15 Educational: School Learning 19.15 19.30 Educational: School Learning 19.30 19.45 Educational: School Learning 19.45 20.00 Educational: School Learning 20.00 20.15 Educational: School Learning 20.15 20.30 Educational: School Learning 20.30 20.45 Educational: School Learning 20.45 21.00 Educational: School Learning 21.00 21.15 Educational: School Learning 21.15 21.30 Educational: School Learning 21.30 21.45 Educational: School Learning 21.45 22.00 Educational: School Learning 22.00 22.15 Educational: School Learning 22.15 22.30 Educational: School Learning 22.30 22.45 Educational: School Learning 22.45 23.00 Educational: School Learning 23.00 23.15 Educational: School Learning 23.15 23.30 Educational: School Learning 23.30 23.45 Educational: School Learning 23.45 24.00 Educational: School Learning 24.00 VOICE OF MUSIC: 6.02 Musical Check 6.05 Musical Check 6.08 Musical Check 6.11 Musical Check 6.14 Musical Check 6.17 Musical Check 6.20 Musical Check 6.23 Musical Check 6.26 Musical Check 6.29 Musical Check 6.32 Musical Check 6.35 Musical Check 6.38 Musical Check 6.41 Musical Check 6.44 Musical Check 6.47 Musical Check 6.50 Musical Check 6.53 Musical Check 6.56 Musical Check 6.59 Musical Check 7.02 Musical Check 7.05 Musical Check 7.08 Musical Check 7.11 Musical Check 7.14 Musical Check 7.17 Musical Check 7.20 Musical Check 7.23 Musical Check 7.26 Musical Check 7.29 Musical Check 7.32 Musical Check 7.35 Musical Check 7.38 Musical Check 7.41 Musical Check 7.44 Musical Check 7.47 Musical Check 7.50 Musical Check 7.53 Musical Check 7.56 Musical Check 7.59 Musical Check 8.02 Musical Check 8.05 Musical Check 8.08 Musical Check 8.11 Musical Check 8.14 Musical Check 8.17 Musical Check 8.20 Musical Check 8.23 Musical Check 8.26 Musical Check 8.29 Musical Check 8.32 Musical Check 8.35 Musical Check 8.38 Musical Check 8.41 Musical Check 8.44 Musical Check 8.47 Musical Check 8.50 Musical Check 8.53 Musical Check 8.56 Musical Check 8.59 Musical Check 9.02 Musical Check 9.05 Musical Check 9.08 Musical Check 9.11 Musical Check 9.14 Musical Check 9.17 Musical Check 9.20 Musical Check 9.23 Musical Check 9.26 Musical Check 9.29 Musical Check 9.32 Musical Check 9.35 Musical Check 9.38 Musical Check 9.41 Musical Check 9.44 Musical Check 9.47 Musical Check 9.50 Musical Check 9.53 Musical Check 9.56 Musical Check 9.59 Musical Check 10.02 Musical Check 10.05 Musical Check 10.08 Musical Check 10.11 Musical Check 10.14 Musical Check 10.17 Musical Check 10.20 Musical Check 10.23 Musical Check 10.26 Musical Check 10.29 Musical Check 10.32 Musical Check 10.35 Musical Check 10.38 Musical Check 10.41 Musical Check 10.44 Musical Check 10.47 Musical Check 10.50 Musical Check 10.53 Musical Check 10.56 Musical Check 10.59 Musical Check 11.02 Musical Check 11.05 Musical Check 11.08 Musical Check 11.11 Musical Check 11.14 Musical Check 11.17 Musical Check 11.20 Musical Check 11.23 Musical Check 11.26 Musical Check 11.29 Musical Check 11.32 Musical Check 11.35 Musical Check 11.38 Musical Check 11.41 Musical Check 11.44 Musical Check 11.47 Musical Check 11.50 Musical Check 11.53 Musical Check 11.56 Musical Check 11.59 Musical Check 12.02 Musical Check 12.05 Musical Check 12.08 Musical Check 12.11 Musical Check 12.14 Musical Check 12.17 Musical Check 12.20 Musical Check 12.23 Musical Check 12.26 Musical Check 12.29 Musical Check 12.32 Musical Check 12.35 Musical Check 12.38 Musical Check 12.41 Musical Check 12.44 Musical Check 12.47 Musical Check 12.50 Musical Check 12.53 Musical Check 12.56 Musical Check 12.59 Musical Check 13.02 Musical Check 13.05 Musical Check 13.08 Musical Check 13.11 Musical Check 13.14 Musical Check 13.17 Musical Check 13.20 Musical Check 13.23 Musical Check 13.26 Musical Check 13.29 Musical Check 13.32 Musical Check 13.35 Musical Check 13.38 Musical Check 13.41 Musical Check 13.44 Musical Check 13.47 Musical Check 13.50 Musical Check 13.53 Musical Check 13.56 Musical Check 13.59 Musical Check 14.02 Musical Check 14.05 Musical Check 14.08 Musical Check 14.11 Musical Check 14.14 Musical Check 14.17 Musical Check 14.20 Musical Check 14.23 Musical Check 14.26 Musical Check 14.29 Musical Check 14.32 Musical Check 14.35 Musical Check 14.38 Musical Check 14.41 Musical Check 14.44 Musical Check 14.47 Musical Check 14.50 Musical Check 14.53 Musical Check 14.56 Musical Check 14.59 Musical Check 15.02 Musical Check 15.05 Musical Check 15.08 Musical Check 15.11 Musical Check 15.14 Musical Check 15.17 Musical Check 15.20 Musical Check 15.23 Musical Check 15.26 Musical Check 15.29 Musical Check 15.32 Musical Check 15.35 Musical Check 15.38 Musical Check 15.41 Musical Check 15.44 Musical Check 15.47 Musical Check 15.50 Musical Check 15.53 Musical Check 15.56 Musical Check 15.59 Musical Check 16.02 Musical Check 16.05 Musical Check 16.08 Musical Check 16.11 Musical Check 16.14 Musical Check 16.17 Musical Check 16.20 Musical Check 16.23 Musical Check 16.26 Musical Check 16.29 Musical Check 16.32 Musical Check 16.35 Musical Check 16.38 Musical Check 16.41 Musical Check 16.44 Musical Check 16.47 Musical Check 16.50 Musical Check 16.53 Musical Check 16.56 Musical Check 16.59 Musical Check 17.02 Musical Check 17.05 Musical Check 17.08 Musical Check 17.11 Musical Check 17.14 Musical Check 17.17 Musical Check 17.20 Musical Check 17.23 Musical Check 17.26 Musical Check 17.29 Musical Check 17.32 Musical Check 17.35 Musical Check 17.38 Musical Check 17.41 Musical Check 17.44 Musical Check 17.47 Musical Check 17.50 Musical Check 17.53 Musical Check 17.56 Musical Check 17.59 Musical Check 18.02 Musical Check 18.05 Musical Check 18.08 Musical Check 18.11 Musical Check 18.14 Musical Check 18.17 Musical Check 18.20 Musical Check 18.23 Musical Check 18.26 Musical Check 18.29 Musical Check 18.32 Musical Check 18.35 Musical Check 18.38 Musical Check 18.41 Musical Check 18.44 Musical Check 18.47 Musical Check 18.50 Musical Check 18.53 Musical Check 18.56 Musical Check 18.59 Musical Check 19.02 Musical Check 19.05 Musical Check 19.08 Musical Check 19.11 Musical Check 19.14 Musical Check 19.17 Musical Check 19.20 Musical Check 19.23 Musical Check 19.26 Musical Check 19.29 Musical Check 19.32 Musical Check 19.35 Musical Check 19.38 Musical Check 19.41 Musical Check 19.44 Musical Check 19.47 Musical Check 19.50 Musical Check 19.53 Musical Check 19.56 Musical Check 19.59 Musical Check 20.02 Musical Check 20.05 Musical Check 20.08 Musical Check 20.11 Musical Check 20.14 Musical Check 20.17 Musical Check 20.20 Musical Check 20.23 Musical Check 20.26 Musical Check 20.29 Musical Check 20.32 Musical Check 20.35 Musical Check 20.38 Musical Check 20.41 Musical Check 20.44 Musical Check 20.47 Musical Check 20.50 Musical Check 20.53 Musical Check 20.56 Musical Check 20.59 Musical Check 21.02 Musical Check 21.05 Musical Check 21.08 Musical Check 21.11 Musical Check 21.14 Musical Check 21.17 Musical Check 21.20 Musical Check 21.23 Musical Check 21.26 Musical Check 21.29 Musical Check 21.32 Musical Check 21.35 Musical Check 21.38 Musical Check 21.41 Musical Check 21.44 Musical Check 21.47 Musical Check 21.50 Musical Check 21.53 Musical Check 21.56 Musical Check 21.59 Musical Check 22.02 Musical Check 22.05 Musical Check 22.08 Musical Check 22.11 Musical Check 22.14 Musical Check 22.17 Musical Check 22.20 Musical Check 22.23 Musical Check 22.26 Musical Check 22.29 Musical Check 22.32 Musical Check 22.35 Musical Check 22.38 Musical Check 22.41 Musical Check 22.44 Musical Check 22.47 Musical Check 22.50 Musical Check 22.53 Musical Check 22.56 Musical Check 22.59 Musical Check 23.02 Musical Check 23.05 Musical Check 23.08 Musical Check 23.11 Musical Check 23.14 Musical Check 23.17 Musical Check 23.20 Musical Check 23.23 Musical Check 23.26 Musical Check 23.29 Musical Check 23.32 Musical Check 23.35 Musical Check 23.38 Musical Check 23.41 Musical Check 23.44 Musical Check 23.47 Musical Check 23.50 Musical Check 23.53 Musical Check 23.56 Musical Check 23.59 Musical Check 24.02 Musical Check 24.05 Musical Check 24.08 Musical Check 24.11 Musical Check 24.14 Musical Check 24.17 Musical Check 24.20 Musical Check 24.23 Musical Check 24.26 Musical Check 24.29 Musical Check 24.32 Musical Check 24.35 Musical Check 24.38 Musical Check 24.41 Musical Check 24.44 Musical Check 24.47 Musical Check 24.50 Musical Check 24.53 Musical Check 24.56 Musical Check 24.59 Musical Check VOICE OF MUSIC: 6.02 Musical Check 6.05 Musical Check 6.08 Musical Check 6.11 Musical Check 6.14 Musical Check 6.17 Musical Check 6.20 Musical Check 6.23 Musical Check 6.26 Musical Check 6.29 Musical Check 6.32 Musical Check 6.35 Musical Check 6.38 Musical Check 6.41 Musical Check 6.44 Musical Check 6.47 Musical Check 6.50 Musical Check 6.53 Musical Check 6.56 Musical Check 6.59 Musical Check 7.02 Musical Check 7.05 Musical Check 7.08 Musical Check 7.11 Musical Check 7.14 Musical Check 7.17 Musical Check 7.20 Musical Check 7.23 Musical Check 7.26 Musical Check 7.29 Musical Check 7.32 Musical Check 7.35 Musical Check 7.38 Musical Check 7.41 Musical Check 7.44 Musical Check 7.47 Musical Check 7.50 Musical Check 7.53 Musical Check 7.56 Musical Check 7.59 Musical Check 8.02 Musical Check 8.05 Musical Check 8.08 Musical Check 8.11 Musical Check 8.14 Musical Check 8.17 Musical Check 8.20 Musical Check 8.23 Musical Check 8.26 Musical Check 8.29 Musical Check 8.32 Musical Check 8.35 Musical Check 8.38 Musical Check 8.41 Musical Check 8.44 Musical Check 8.47 Musical Check 8.50 Musical Check 8.53 Musical Check 8.56 Musical Check 8.59 Musical Check 9.02 Musical Check 9.05 Musical Check 9.08 Musical Check 9.11 Musical Check 9.14 Musical Check 9.17 Musical Check 9.20 Musical Check 9.23 Musical Check 9.26 Musical Check 9.29 Musical Check 9.32 Musical Check 9.35 Musical Check 9.38 Musical Check 9.41 Musical Check 9.44 Musical Check 9.47 Musical Check 9.50 Musical Check 9.53 Musical Check 9.56 Musical Check 9.59 Musical Check 10.02 Musical Check 10.05 Musical Check 10.08 Musical Check 10.11 Musical Check 10.14 Musical Check 10.17 Musical Check 10.20 Musical Check 10.23 Musical Check 10.26 Musical Check 10.29 Musical Check 10.32 Musical Check 10.35 Musical Check 10.38 Musical Check 10.41 Musical Check 10.44 Musical Check 10.47 Musical Check 10.50 Musical Check 10.53 Musical Check 10.56 Musical Check 10.59 Musical Check 11.02 Musical Check 11.05 Musical Check 11.08 Musical Check 11.11 Musical Check 11.14 Musical Check 11.17 Musical Check 11.20 Musical Check 11.23 Musical Check 11.26 Musical Check 11.29 Musical Check 11.32 Musical Check 11.35 Musical Check 11.38 Musical Check 11.41 Musical Check 11.44 Musical Check 11.47 Musical Check 11.50 Musical Check 11.53 Musical Check 11.56 Musical Check 11.59 Musical Check 12.02 Musical Check 12.05 Musical Check 12.08 Musical Check 12.11 Musical Check 12.14 Musical Check 12.17 Musical Check 12.20 Musical Check 12.23 Musical Check 12.26 Musical Check 12.29 Musical Check 12.32 Musical Check 12.35 Musical Check 12.38 Musical Check 12.41 Musical Check 12.44 Musical Check 12.47 Musical Check 12.50 Musical Check 12.53 Musical Check 12.56 Musical Check 12.59 Musical Check 13.02 Musical Check 13.05 Musical Check 13.08 Musical Check 13.11 Musical Check 13.14 Musical Check 13.17 Musical Check 13.20 Musical Check 13.23 Musical Check 13.26 Musical Check 13.29 Musical Check 13.32 Musical Check 13.35 Musical Check 13.38 Musical Check 13.41 Musical Check 13.44 Musical Check 13.47 Musical Check 13.50 Musical Check 13.53 Musical Check 13.56 Musical Check 13.59 Musical Check 14.02 Musical Check 14.05 Musical Check 14.08 Musical Check 14.11 Musical Check 14.14 Musical Check 14.17 Musical Check 14.20 Musical Check 14.23 Musical Check 14.26 Musical Check 14.29 Musical Check 14.32 Musical Check 14.35 Musical Check 14.38 Musical Check 14.41 Musical Check 14.44 Musical Check 14.47 Musical Check 14.50 Musical Check 14.53 Musical Check 14.56 Musical Check 14.59 Musical Check 15.02 Musical Check 15.05 Musical Check 15.08 Musical Check 15.11 Musical Check 15.14 Musical Check 15.17 Musical Check 15.20 Musical Check 15.23 Musical Check 15.26 Musical Check 15.29 Musical Check 15.32 Musical Check 15.35 Musical Check 15.38 Musical Check 15.41 Musical Check 15.44 Musical Check 15.47 Musical Check 15.50 Musical Check 15.53 Musical Check 15.56 Musical Check 15.59 Musical Check 16.02 Musical Check 16.05 Musical Check 16.08 Musical Check 16.11 Musical Check 16.14 Musical Check 16.17 Musical Check 16.20 Musical Check 16.23 Musical Check 16.26 Musical Check 16.29 Musical Check 16.32 Musical Check 16.35 Musical Check 16.38 Musical Check 16.41 Musical Check 16.44 Musical Check 16.47 Musical Check 16.50 Musical Check 16.53 Musical Check 16.56 Musical Check 16.59 Musical Check 17.02 Musical Check 17.05 Musical Check 17.08 Musical Check 17.11 Musical Check 17.14 Musical Check 17.17 Musical Check 17.20 Musical Check 17.23 Musical Check 17.26 Musical Check 17.29 Musical Check 17.32 Musical Check 17.35 Musical Check 17.38 Musical Check 17.41 Musical Check 17.44 Musical Check 17.47 Musical Check 17.50 Musical Check 17.53 Musical Check 17.56 Musical Check 17.59 Musical Check 18.02 Musical Check 18.05 Musical Check 18.08 Musical Check 18.11 Musical Check 18.14 Musical Check 18.17 Musical Check 18.20 Musical Check 18.23 Musical Check 18.26 Musical Check 18.29 Musical Check 18.32 Musical Check 18.35 Musical Check 18.38 Musical Check 18.41 Musical Check 18.44 Musical Check 18.47 Musical Check 18.50 Musical Check 18.53 Musical Check 18.56 Musical Check 18.59 Musical Check 19.02 Musical Check 19.05 Musical Check 19.08 Musical Check 19.11 Musical Check 19.14 Musical Check 19.17 Musical Check 19.20 Musical Check 19.23 Musical Check 19.26 Musical Check 19.29 Musical Check 19.32 Musical Check 19.35 Musical Check 19.38 Musical Check 19.41 Musical Check 19.44 Musical Check 19.47 Musical Check 19.50 Musical Check 19.53						

My Builder is Making a Very Special Offer:

Prestige Cottages at Mevasseret Yerushalayim...



Nof Harim-My Builder's Prestige Project

I'm Buying!

Matityahu Lifshitz, my builder, has done it again.

Now he's offering luxury duplexes
and spacious cottages at Mevasseret Yerushalayim.

My Cottage

Chosen from among 4 quality designs, ranging from 166 sq. m. to 270 sq.m. Superior standard of building design and finish.

- ★ Imported bathroom fittings and coloured tiling
- ★ Elegantly functional kitchen
- ★ Secure aluminum window shutters
- ★ Individual central heating

Every cottage has up to 80 sq. m. of garden and patios. Price of cottage includes landscaping, stone walls and plot irrigation system.

My Neighbourhood

Against the backdrop of the Judean Hills, this section of Mevasseret Yerushalayim offers rural style living, only 10 minutes from the heart of Jerusalem.

Enjoy a mountain panorama and view out over Jerusalem from a traffic-free residential setting. Comprehensive environmental landscaping, centrally supplied domestic gas, central T.V. antennae, paved paths, parking areas.

Special Conditions-Special Prices

Duplex A2 - \$100,000

Cottage A1 - \$114,000 (instead of \$120,000)

Cottage B - \$142,500 (instead of \$170,000)

Cottage C - \$140,000 (instead of \$150,000)

Prices include landscaping but not v.a.t.

Mortgages up to IS 1,100,000 available.

And a Personal Gift - A Home Computer

Purchasers during this special offer period will receive a sophisticated NEC home computer (model 8001-PC) with monitor.

Why search further!

Come to Shkalim Ltd. - Sales office of M. Lifshitz Ltd.
for further details.

Shkalim Ltd. sales office: 41 King George Street, Jerusalem.
Tel. 02-246146.

Office hours: Sun.-Thur., 8:30a.m.-12:30p.m., 4:00-6:30 p.m.
Fri., 8:30a.m.-12:30p.m.





K

PERHAPS THE MOST interesting of Israel's contemporary composers is Andre Hajdu. He comes from a family of musicians, and he is one of the most prolific of the young number of Israeli composers whose output has a weight, and who can lay claim to more than ephemeral value. He is a nonconformist in more than one respect, and his life has gone through stages which do not fit into any conventional patterns.

Born in Budapest in 1932, he survived the Holocaust and studied music in the Hungarian capital. With Kodaly as his teacher of ethno-musicology, he developed an interest in the music of the Gypsies, and went to live among them for a time, learning their language and their folklore. In Warsaw in 1955, when he was 23, Hajdu won a prize with his *Gypsy Cantata*, which was also his final examination piece at the Academy. The following year, he went to Paris to continue his studies, where his teachers included Milhaud and Messiaen. In 1959, he obtained a teaching job in the National Conservatory in Tunis, where he stayed for two years, having grown up in a completely assimilated family, it was in Tunis that he for the first time began to feel a special kinship for his fellow Jews.

Returning to Paris, Hajdu spent the next five years "simply surviving" — accompanying ballet, writing film scores, conducting choirs in the suburbs. The film experience, Hajdu says, was particularly valuable to him; to it he attributes his ability to compose and orchestrate totally different types of music.

THEN IN 1964, during filming ses-

sions in Rome, he met a Jewish friend from Paris who somehow awakened his Jewish identity. A year later, he entered a Paris yeshiva.

When Prof. Israel Adler, of the Hebrew University, invited him to come to Jerusalem for a year to do research at the Jewish Music Centre, the miracle occurred. Immediately after his arrival in Israel, offers of teaching jobs poured in. Prof. Oedon Pintos, head of the Rubin Academy of Music at Tel Aviv University, invited him to join his teaching staff. Bar-Ilan University soon made him a member of its faculty, and the academics in Jerusalem and Tel Aviv also employed him.

This acclimatization was immediate and successful and, quite naturally, his one-year stint turned into a life.

ALTHOUGH Bar-Ilan made him a full professor in 1978, Jerusalem is still home for him, his wife and their six sons.

Hajdu is a very active type and seems to be busy all the time. But in a quiet, unostentatious way, all his success and recognition have not turned his head; he remains modest, perhaps even a bit naive, always curious and interested in everything around him.

His "conversion" from assimilation to Orthodox Judaism was a personal decision for him and he does not try to impose his decision on others, nor does he align himself with a specific hassidic group.

Hajdu is absolutely independent in his choice of subjects and his style of composition, fitting the latter in the former as occasion demands.

The Hajdu style



MUSIC & MUSICIANS
Yohanan Boehm

Since his early success in Warsaw he has won very few prizes but he has received many commissions, the latest from the Tel Aviv Foundation for a centenary celebration in 1984. This will be *On Light and Depth*, written for chamber orchestra.

One of his first commissions in Israel caused quite a scandal. His contribution to the "Testimonium" in 1970, *Ludas Paschols* aroused passionate reactions in certain circles, not because of the music, but because of its association with Easter, which seemed to offend Jewish sensibilities.

AS IT IS impossible within the limits of this article to list all his compositions, I asked Hajdu for his own preferences. He started off with *Little Hell*, Scenes for Orchestra (1959); *Tenat Meleh*, a Jewish Rhapsody for Clarinet and Orchestra (1973), played at the festive opening of the Jewish Music World Congress, and eliciting some very nasty remarks from Dr. Hans Keller of London; and *Stories about Mischkevious Boys*, Symphonic Scenes (1975). At the Ein Gev Passover Festival in 1977, his *The False Prophet and the True Prophet* was premiered.

Reflexes from his Tunisian experience are contained in *Diary of Sidi-Bou-Said* (1960); Paris figures in his *Journee Around My Piano* (1962).

His close connection with Paris choirs led him to write this medium: *Psalm*, for choir and orchestra (1981); *Songs and Choruses on Mishnavot* (1971-72); and three a capella works: *Saul and Michol* (1973), *Questions of the Sons* (1973), and *The Song of the Sea* (1975).

But he also listed *Bashful Serenade* for Clarinet and Orchestra (1978), testifying to his sense of humour, and *Concerto for Ten Young Pianists and Symphony Orchestra* (1977), which combines his great love of children and his inventiveness with pedagogic intentions in a brilliant manner. And he mentioned five songs from James Joyce's *Ulysses* (1965) and five *Sketches in Sentimental Mood* for piano quartet (1976), as well as *Diary of a Reserve Soldier* for different chamber combinations (1976).

In speaking of this last, Hajdu disclosed that he writes most of his music when he is on reserve service,

since at home, lessons, family and daily worries do not leave much time for composing. But he hastens to add that, of course, he only composes in his off-duty time.

As for his style of composing, Hajdu says there is no label to be attached to it, no clear definition to be found for his music. He employs a kind of surrealism, an influence from his Paris days, but he thinks that he has become less of an *enfant terrible* with the passage of the years, and that his Israeli identification has deepened without his trying to create specifically "national" or "religiously influenced" music.

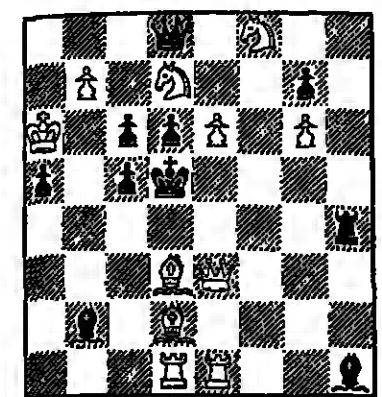
In 1957, Hajdu went to the annual summer course of contemporary composers at Darmstadt, to find out all about avant garde trends. His reaction was completely negative and he realized very quickly that this was not for him.

He has two great assets — his sense of humour, so rare among contemporary composers, and the aforementioned love of young people and guiding them to music.

Another characteristic is his insistence on keeping up his pianistic, both because he thinks that a composer should also be an active music maker, and to maintain a close connection with the concert platform. His unsophisticated manner of conversing with people of all ages is liable to give a wrong impression of his intellectual attainments. Actually, he turns out to be widely read and knowledgeable in many fields, as a musician and composer should be. So we may well be in for many more surprises from his mind and his pen. Andre Hajdu is unquestionably a most stimulating member of Israel's family of composers.

CHESS Elihu Shahaf

Problem No. 3152
SHLOMO SEIDER, Haifa
1st H.M., Schakend Nederland, 1966



White mates in three (11-10)
SOLUTIONS. Problem No. 3150 (Lender). Try. 1.Rd4? Kd4/Rf3 Qh3/Nd4 2.Ne6/Ne4/Qe5/Nb7x BUT 1... Qg3! Solution 1.Rd6! — 2.Nb7x; 1... Nd6/Kd6/Qh7/e3 2.Ne6/Ne4/Qe5/Nb5x.

WORLD CHAMPIONSHIP
KASPAROV KORCHNOI
1st game of the match
1.d4 Nf6 2.c4 e3 3.Nf3 b6 4.Nc3 Bb7 5.a3 d5 6.cxd5 Nd5 7.e3 g6 8.Bb5 c6 9.Bd3 Bg7 10.e4 Nc3 11.b3 c5

12.Bg5 Qd6 13.e5 Qd7 14.de5 0-0 15.cxb6 ab6 16.0-0 Qe7 17.Bb5 Be5 18.Bh6 Bg7 19.Bg7 Kf7 20.Qd4 Kf8 21.Ng5 h6 22.Ne4 Be4 23.Qe4 Na6 24.Qe3 Qe5 25.Qe5 Nc5 26.Rf1 Rf8 27.Bf1 Rd6 28.Rb4 Kf8 29.a4 Ra5 30.g3 Kc7 31.Kc2 f5 32.Bb5 Rd2 33.Rd4 Rd4 34.ed4 Na4 35.Ra4 Bb5 36.Ra7 Kd6 37.Rh7 h5 38.Rg7 Rd4 39.Rg6 b5 40.Kf3 b4 41.Kc3 b3 42.Kd2 Rd4 43.Kc3 b2 44.Kb2 Rd2 45.Kc3 Rf2 46.h4 f4 47.Rg5 Rf3 48.Kd4 Rg3 49.Rh5 Rc3 50.Rh6 Kc7 51.h5 e5 52.Kd5 f3. White resigns.

FORMER WORLD champion Vasily Smyslov took the lead in his match against Zoltan Ribli after winning the fifth game. Smyslov won the first game, Ribli the second, and this exchange of blows was followed by two draws.

5th game of the match
1.d4 Nf6 2.Nf3 c6 3.c4 d5 4.Nc3 c5 5.ed5 Nd5 6.e3 Nc6 7.Bd3 Be7 8.0-0 9.a3 c4 10.ed4 Bf6 11.Qd3 h6 12.Rd1 Qb6 13.Bc4 Rd8 14.Ne2 Bd7 15.Qe4 Nc7 16.Bd3 Bx4 17.Qh7 Kf8 18.Rc1 Bb5 19.Bb5 Qb5 20.Qf3 Ng6 21.Ne5 Nde7 22.Bh6 Ne5 23.Nh1 Nf3 24.g3 Nf5 25.Nf6 Nf6 26.d5! Qb2? 27.Qh8! Kc7 28.Rc6! f6 29.Qg7 Nf7 30.d6 Rd6 31.Nd5 Rd5 32.Qb2 b6 33.Qb4 Kf6 34.Rc1 Rh8 35.f4 Rhd8 36.Ra4 Nd6 37.Qc3 e5 38.Rc1 Re5 39.f4 Nf7 40.f5 Kc6 41.Qe4. Black resigns.

IMPERIA — GM Vlastimil Hort of Czechoslovakia and IM Javier Campos Moreno of Chile tied for first place in a 60-player festival in this old Italian city. They scored 7½-1½. Hort was declared the winner in tie-break, although he lost to Campos Moreno in their individual game. Yugoslav IM Pavle and Kovacevic tied for third with the score 6½-2½.

HELSENKI — IM Peter Lukacs of Hungary was the winner of the second annual Poutilainen Memorial (September 17-29) in Helsinki. Lukacs scored 8-3 to edge out fellow Hungarian GM Ivan Fargos, who closed with 7½-3½. Lukacs' score was sufficient for a GM norm in the category 8 tournament. Swedish GM Lars Karlsson took third place with a 6½-4½ score, while the pre-tournament favourite, Vladimir Tukmakov of the USSR, had to settle for fourth place in a tie with three Finnish players.

COPENHAGEN — A ten-man category 9 tournament (October 15-25), ended in a tie between Hungarian GM Istvan Csom and American IM Sergei Kudrin. They scored 5½-4½ to top a densely packed field. Kudrin missed the GM norm by a point. Swedish IM Tom Wedberg was clear third with 5-4.

SILKEBORG — IM Mark Hebden of England had an easy time winning a category 7 tournament (October 16-27) in this small Danish town. Hebden scored 8-3, to finish a full point ahead of Bulgarian GM Iven Radulov's 7-4 score.

SPANISH CHAMPIONSHIP
IM Jose Garcia Padron won the Spanish championship held in Las Palmas, though he was rated only sixth before play began. Padron amassed nine wins, three draws and three losses. Tied for second were IMs Fernandez and Martin and FM Gomez.

MARTIN MENVIELLE
1.e4 g6 2.d4 Bg7 3.Nc3 c6 4.Bc4 d6 5.Qf3 c6 6.Bf4 b5 7.Bb3 Ne7 8.Qg3 Qb6 9.Bd6 Bd4 10.Rd1 Nd7 11.Nge2 Bf6 12.Qf4 Bg7 13.e5 g5 14.Qd2 Ne5 15.Ne4 Bb7 16.Qg5 N7 g6 17.Be5. Black resigns.

MEDINA SANZ
1.e4 c5 2.Nf3 Ne6 3.Bb5 g6 4.d4 ed4 5.Bg5 f6 6.Bf4 Bg7 7.0-0 Nge7 8.Rc1 0-0 9.Nd4 Kf8 10.Ne3 f5 11.e5 Nd4 12.Qd4 d5 13.ed6! Ne6 14.Qd2 c6 15.Be6 b6 16.Bd6 Rf7 17.Ra1 Rd7 18.Na4 Bb8 19.b3 Bb5 20.c4 Bb8 21.cd5 Rd6 22.Qe2 cd5 23.Qe8 Bf8 24.Rc1 Ba6 25.Ne5 Bc8 26.Qf7. Black resigns.

BRILLIANT TOUCH
White — Kg1; Qc2; Ra7, Rf1; Bd2;

Ne6; Pb5, e4, d3, e4, f2, g3, h2. (13). Black — Kh8; Qe8; Rc8, Rf8; Bf5; Bg7; Ph6, c7, d6, e5, f3, g5, h6. (13). Black to play.

1... Qh5! 2.Kh1 (2.e4 Qh1) 2... Bh3 3.Rf1 Bg2 4.Kg1 Bf1! White resigns. (Johansson-Mestel, Loeenen, 1982).

ENDGAME ARTISTRY
White — Kd7; Re1. (2). Black — Kh2; Ph4, e4. (3). Black to play and win.

1... e3 2.Kc6 e2 3.Kb5 Kc3! 4.Ku4 b3 5.Ka3 b2 6.Ka2 e1 Q7.Rc1 b2.R, and Black wins. (Study by K. Ronqvist, 1949).

ART OF ATTACK
White — Kh1; Qe4; Rd3; Be1; Nd4; Pa2,b2,c2,f4,g5,h2. (11). Black — Kg8; Qe7; Rd8; Be5; Ne4; Pa7,b5,f7,g6,h7. (10)

1.Ne6! Rd3 (1... fe 2.Qe6 Kf8 3-Qf6 Kc8 4.Rd8 Qd8 5.Qe6 Kf7 6-Qc5 Qd1 7.b3, and wins) 2.Nc7 Rd1 3.Qa8 Rf8 4.e3. Black resigns. (Malanuk-Zarubin, USSR, 1982).

ENDGAME FINESSE
White — Kg3; Ra7; Bg5; Pd4, e5, f4, h4. (7). Black — Ke8; Rd2; Bc4; Pa2, d5, e6, g6. (7).

1.f5! Rd3 2.Kg2 g2 (2... cf 3.c6 Kf8 4.c7 Kf7 5.Ra8 Bb5 6.Rf8 Kc6 7.e8 Q Be8 8.Rc8 Kd7 9.Ra8; Or 6... Kg7 7.Bf6 Kf7 8.Rh8x) 3.h5 Rd4, h6! a1 Q 5.Ra1 6.h7, and wins. (Slobodskoi — Sipkin, Yurmala, 1982).

This Week in Israel • The Leading Tourist Guide • This Week

At Budget you're #1

For your car rental companies have been shouting about who's number one. Budget believes, in any service business there is only one number one: you, the customer. Budget knows who counts. And that's the difference you'll like. Budget — The fastest growing car rental company in the world.

For reservations call: Reservations Centre & Head Office
Tel Aviv: 74 Reson Tower Rd., Tel. 03/338120
Ben Gurion Airport: 03/271504-5, 872323, 24-Hr. Service
Jerusalem: 14 King David Street, Tel. 02/249901-2
Haifa: 145 Jaffa Rd., Tel. 04/520550, 524474
Netanya: 2 Qd Maccabim St., Tel. 053/23400
Eilat: Hayarmon St., Eilat (Tel. 06/61 70139)
Office Hours: Sun. — Thurs 9 am — 7 pm; Fri. 9 am — 2 pm; Sat. closed.

RENT A CAR

Only new models

PER DAY: \$7
PER DAY: \$25
PER DAY: \$68

Eurotour provides free transportation from your hotel to its office and back. Possible to return car at the airport.

134 Hayarmon St., Tel Aviv
Tel. (03) 226823, 226150

LEMBERGER FURS

24 BEN YEHUDA ST.
TEL. (03) 283698

ZENTNER

The largest wholesaler and retailer in Israel for handbags, briefcases, suitcases and other leather goods.

Haifa SHOPPING

GREAT DEALS ON WHEELS

OUR SPECIAL OFFERS!

\$69 Israel's best value money
\$27 1 year unlimited mileage
\$7 per day, 100 km

elkan rent a car

Tel Aviv: 112 Hayarmon St., Tel. (03) 280327, 280671
Jerusalem: 38 Kerem Hayesod St., Tel. (02) 638183, 699083
Ashdod: Tel. 051/22724, 22284
Afula: Tel. 0681/34177
Telat: IL 341730, ATT ELDAN

KA'AMAT

PIONEER WOMEN
Tourist Department
Morning Tours

Call for reservations:
Tel Aviv: Hahatza Headquarters
92 Ashdod Street
Tel. (03) 286095, 431841
Jerusalem: 17 Sela Street
Tel. (02) 221631
Haifa: Tel. (04) 641781 ext. 241

See the inspiring work of Pioneer Women in Social Services Institutions throughout Israel

RUBIN MUSEUM FOUNDATION

Permanent collection of Rubin paintings on exhibition.
Open Sun., Mon., Wed., Thurs. 10 am — 5 pm; Tues. 10 am — 7 pm; Fri. and holidays 10 am — 1 pm
14 Bialik St., Tel Aviv, 03-638861

NOGA - THE TALK OF THE TOWN

Designers and manufacturers of 14 solid 18 kt gold jewelry set with diamonds and precious stones.

Retail showroom at Noga Haifa Ltd.
10 Zafel St., Kiryat Elitzar, Haifa
Tel. (04) 528282/3

Open daily 9 am — 7 pm (nonstop)
Tuesday 9 am — 5 pm
Friday 9 am — 1:30 pm

THE JERUSALEM POST MAGAZINE FRIDAY, DECEMBER 23, 1983

This Week in Israel • The Leading Tourist Guide • This Week

Beth Hatefutsoth

The Nahum Goldmann Museum of the Jewish Diaspora

Visiting Hours
Sun., Mon., Tues., Thurs. 10 am — 5 pm; Wed. 10 am — 8 pm; Fri. & Sat. CLOSED
— Children under the age of 6 are not admitted.
— Organized tours must be pre-arranged, tel. 03-426181, Sun. — Thurs. 8-1 pm.
Permanent Exhibit
The main aspects of Jewish life in the Diaspora, presented through the most advanced graphic and audio-visual techniques.
A special audio-visual display depicting the migrations of the Jewish people.
EXHIBITIONS
— Jewish Communities in Spain Morocco.
JEWISH CINEMATHEQUE
— "La Passante du Sans-Souci"
The last film of Romy Schneider, with Michel Piccoli. Directed by Jacques Rouffio. The film is in French with English and Hebrew subtitles.
Sunday, December 25 at 6 pm. Admission Fee: IS 200; for Members of Friends Association: IS 150.
Courtesy of: bank leumi בנק לאומי

EVENTS
1. An evening with Alfonso Sabah, who will speak of his youth in Tangiers and the Jewish Community there. Participants: Yona Ben-Shimon and Joseph Elmaleh. Moderator: Prof. Moshe Edery. The evening will be conducted in Spanish. Tuesday, December 27 at 8:30 pm.
2. "Mesianic Movements in 19th Century Yemen" Fourth lecture in the series "The Study, Art and Folklore of the Jews of Yemen" in cooperation with the School for Jewish Studies of Tel Aviv University and the "Eilat Beateim" Association. Lecturer: Ben-Zion Araki-Klorman. Admission fee: IS 200 — for the series.
Wednesday, December 28 at 7 pm.
3. "Israel's Standing in the Diaspora" a study evening. Participants: Dr. Hedva Ben-Barak-Kidron, Dr. Shmuel Tigano (Canada), Prof. Hanoch Barior and Irvin Cotler. Moderator: Prof. Anita Shapiro. Thursday, December 28 at 8:30 pm. The evening will be conducted in Hebrew.
Beth Hatefutsoth is located on the campus of Tel Aviv University (Gate 2), Klausner St., Ramat Aviv, tel. 03-426181. Buses 13, 24, 26, 27, 45, 48, 274, 672.

Alberf Zarco

Albert Zarco is your personal advisor on all aspects of Real Estate and Investment properties in Israel.

If you are interested in investing in a home, apartment or villa or if you prefer to invest in land, phone Albert Zarco: 484370 or drop by 42 Sokolov Street in Ramat Hasharon. He speaks your language — English, Spanish, Italian or French.

make eilat economical stay at melony apartment hotel

The Melony Tower apartment in Eilat can be a luxurious vacation for a family on a budget. The cost of eating out is a major expense on any vacation. We at Melony offer a full kitchen with each apartment both for your convenience and savings. Included in each apartment is a telephone, full bath, air conditioning, daily cleaning & towel changes.

For information and reservations call 058-73181-5 or 053-86112
6 Tzofit Eilat Center
Up to 6 people in a suite

They give the best years of their life

In training, everyday activities, far from home, under strenuous and dangerous conditions. THE GUARDIANS OF ISRAEL. SHOW THEM that you stand firmly behind them by supporting THE ASSOCIATIONS FOR WELFARE OF SOLDIERS IN ISRAEL, the only civilian body providing the needs of our boys and girls in uniform.

TOGETHER, we can help them with EDUCATION and RECREATION. Please contact: THE ASSOCIATION FOR WELFARE OF SOLDIERS IN ISRAEL, 8 Ha'arba Street, Tel Aviv 64736, ISRAEL, Telephone: 03/262281

Get Turned On To Scuba Diving

A fascinating, fastgrowing sport, YOUR Sport

If you know how to swim, you'll be diving in 8 days.

Aqua Sport in Eilat

20 years of experience
A new experience awaits you
Call or write: Aqua Sport
P.O.B. 300, Eilat
Coral Beach: 4 miles south of Eilat. Tel. 069 - 72788

FRIDAY, DECEMBER 23, 1983 THE JERUSALEM POST MAGAZINE

A COLLECTION of stories by women about women, edited by Pat Rutter, was published in 1974 under the title *Bitches and Sad Ladies*. In a recent play by John Hopkins, now showing at Tzavta Tel Aviv, there are two women: Joanne, a bitch, and Ruth, a sad lady trying hard to become a bitch but not succeeding. The three men are incidental — sexual objects, as the saying goes, but in reverse. They are props for Joanne to sharpen her tongue on.

Now for some definitions:

□ *The Oxford Universal Dictionary*: "bitch: 1. The female of the dog; also of the fox, the wolf, and other beasts. 2. Applied to a (lewd) woman. Not now in decent use." This definition is as prissy as they come.

□ Uri Rapp: colloquially, a bitch is a woman who does not conform to the part men slot her; she answers back, undermines male self-assertion, gossips maliciously, tenses without satisfying, finds fault with everyone (especially males); a "castrating female."

□ Pat Rutter: "...a bitch is a woman who can finally say, 'I come first. I am the most important person in my life.' A bitch does not evade her responsibilities to self by taking care of everyone else's problems... A Bitches and sad ladies — two sides of the same coin. Independent/dependent. Aggressive/passive. Subject/object. All it takes to make a bitch out of a sad lady is some good healthy anger and a growing ego... A bitch is often defined as a castrating female, but women are beginning to realize that they are castrated, i.e., deprived of essential vigour or significance, more often than they are castrating."

□ Joanne, in the BITCH manifesto

Advent of the bitch

THEATRE
Uri Rapp

printed in *Masculine/Feminine*, by B. and T. Roszak (1969): "Personality: Bitches are aggressive, assertive, domineering, overbearing, strong-minded, spiteful, hostile, direct, blunt, candid, obnoxious, thick-skinned, hard-headed, vicious, dogmatic, competent, competitive, pushy, loud-mouthed, independent, stubborn, demanding, manipulative, egoistic, driven, achieving, overwhelming, threatening, acary, ambitious, tough, masculine, bolsterous, and turbulent... A Bitch occupies a lot of psychological space. You always know she is around. A Bitch takes shit from no one. You may not like her, but you cannot ignore her... A woman should be proud to declare she is a Bitch, because Bitch is Beautiful... The most prominent characteristic of all Bitches is that they rudely violate conceptions of proper sex role behaviour."

JOANNE in *Loosing Time* is working hard at being a bitch, but her efforts fall curiously flat, and so does the play. The play is meant to be part of the revolution that is supposedly going on for the liberation of women. Coming as it does after the "eman-

cipation" movement, the present one puts the emphasis on sexual relations between men and women.

What we have in this play is not a transformation of society and life-style, not a revolution, but a *coup d'état*. In this play as in some feminist writings, male chauvinism is the exploitation of woman by man; women's lib is the opposite.

One may concede that every large-scale and justified change in society has its fanatics, its fanatic fringe, and that coarseness and provocation are needed to make a point.

Loosing Time tries hard to express the emotion behind the trend. But if this is feminism, it is doomed. No chauvinism has ever been vanquished by contradiction. When Joanne says to one of the men: "Suppose we change the rules," we cannot believe her because she herself is sticking to the rules. What she wants to do is stack the cards the other way: the rule of taking advantage by cheating is not changed. What is needed is an altogether different game.

Joanne's way of life is not one of liberation but of defiance. For instance, talking about men "grubbing a little girl's boobies, at the office" she says: "We plan to start grabbing back." (Big deal!) She is rumoured to have "bigger balls than a man," to "talk like a trucker," to "fuck like a goat on estrogen." One man says: "Making love to you, Joanne, is not unlike being run over by a truck."

IN FACT, it's all talk. The key word is "fuck," hundreds of times, with a few "sucks" thrown in. Both her way of speaking (which is supposed to be shocking to men and to "square" women) and her sexual

behaviour are curiously lacking in imagination. Bawdiness may be amusing and good-natured; however, in her mouth, it becomes salacious and sordid. Even her lesbian relationship with Ruth (a major "salutation" in radical feminist circles) seems more utilitarian than genuine and affectionate. Her one deviation from bitchiness, when Ruth is about to leave her finally, is unconvincing.

Nothing really happens in the play. There is no "pornography." There is a single act of sexual intercourse, when a man is goaded into it. But it takes place offstage, and we only hear her responding uninhibitedly, moaning and shouting during her climax.

In the context of the plot this episode is most unconvincing. When she tells Ruth that it was "maybe seven... on a scale of 10," Ruth says: "You made it sound better than a seven." Joanne replies: "I always try to kid myself I'm having a great time." Having advanced from faking for the sake of a man, to doing it for oneself (while still giving the man his macho satisfaction) might strike some people as a great achievement. But I don't see it.

Ruth, the mother of three, abandoned by her husband and desperately wanting him back, though their conjugal lovemaking wasn't up to much, reports hysterically in the first act that she was raped and humiliatingly abused by a man in a backyard; it turns out later that she started it all with a rather clumsy, inexperienced companion. Later she becomes Joanne's companion, both in bed and in the fight against men. But she cannot cope with the obscenity and coarseness of casual sexual relations, the (artificial) self-abandon of

the genuine bitch. So in the end she turns away, looking for an independent and self-respecting life with her children, and perhaps marriage again — in the language of the militants, returning to being a "sad lady," after a fling at being a Bitch.

THE IRRITATING thing about this play is not the sex, which apart from heavy cussing doesn't add up to much anyway, but the fact that it presents the whole world of women and men in these terms, with nothing beyond it apart from three or four lines about advancement at the office, which is still related to sexual aggression.

A talent for witty phrases and amusing repartee (nicely translated into strong colloquial Hebrew by Rivka Meshulim), and a real understanding of the frustrations and tribulations of women today, are wasted on colourless "action" and interminable dirty talk which is not even obscene. Even in his restraint plays about women's plight contributes more to one's understanding of the problem than this defiant shouting match. Or is the author secretly trying to tell us that women's liberation is just a lot of hullabaloo? That's hard to believe.

Maya Rothchild plays Joanne consistently and straightforwardly. She is strong but lacks depth, and very proud of her public naughtiness. The breakdown at the end is unconvincing. Hava Ortmann as Ruth does well with the ever-changing moods and the forced bitchiness. The men are asked to behave like objects, or occasionally, to become brutal; they do. Uri Rothchild directs competently, with little creative imagination. The living-room set, by Adrian Vaux, serves the action efficiently. □



Ori Reisman: portrait, oils, courtesy Gallery Alon (Israel Museum).

Ori Reisman — an Israeli master

Meir Ronnen

ORI WHO?, I can hear most readers asking. Yet Ori Reisman, (b. Tel Aviv, 1924) is one of Israel's major painters and not entirely unknown; he has surfaced here and there with exhibitions over the last two decades. A number of artists who are better known have taken more than one leaf from his book.

Now, with a truly moving show of over 20 colourful oils at the Israel Museum, Reisman has received the accolade; and a wider public will have access to a painter, who, while dealing in the currency of portraiture and landscape, offers some of the most joyous painting-for-its-own sake to be seen in this country.

There is more than a superficial affinity between Reisman's work and that of the late Milton Avery, America's foremost inheritor of the lessons of Matisse. Both attempt to depict the essence of a scene or person, without depicting representational details. Both translate feelings like repose, or contemplation, into cyphers of form and colour whose relationships are organised as a harmony, not as a copy of reality. It was Matisse and the Fauvists who taught us that colour can be entirely freed from the need to represent "local" colour; hence, the contradictory red trees and green skies of Fauvism and Expressionism. It is Matisse who has been Reisman's acknowledged mentor.

In a laud introduction to the handsome full-colour catalogue to this show, curator Yigal Zalmona quotes Reisman discussing the landscape around his kibbutz (Cabri) "flushed and saturated with the heat of the day"; "people's faces flushed with the heat of the day"; "passing

influences on a person's features"; "the sea kissing the earth"; "a sudden blush"; the "sun moods" of a landscape. The warmth that rises from the faces of Reisman's portraits and landscapes is palpable.

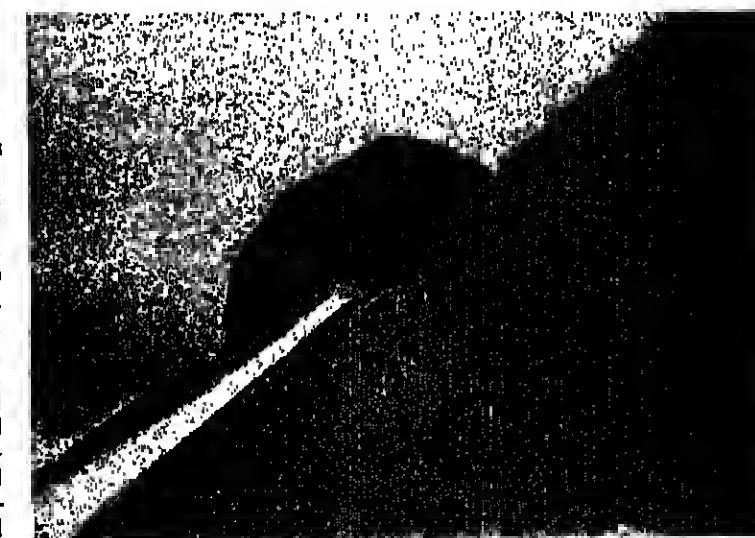
Like Avery, Reisman makes his pictures out of bold, virtually abstract shapes of rich colour, but they are not, contrary to what the catalogue suggests, at all flat. Though everything is brought forward onto the picture plane, Reisman often achieves great depth, even without the occasional perspective trick. Colours and shapes advance and recede; a landscape retreats across the sea; and the paint surface itself, now transparent, now dry-brushed or knifed over the underpainting, has its own depth.

Reisman can also divide the canvas into two basically flat shapes and with the subtlest of variations along their line of meeting, convince you that the flat abstraction you are looking at could also be earth and sky.

As with Avery, every one of Reisman's paintings shows evidence of profound struggle; as with Avery, the artist is not always the winner. But it is precisely the existence of this struggle, coupled with the intensity of both the colour and Reisman's feelings about his subject, that moves us so. There is a constant dialogue, even battle, between abstraction and representation, spontaneity and conscious intellectual discipline, between violent emotional reactions and austerity of form. There is a feeling that, as with the Zen and Nanga painters, Reisman may take hours, even days, contemplating a move; and then dashes it off in a few bold strokes of brush or knife.



Ori Reisman: "Seated Woman", oils, 130x130 cms, loan from a private collection (Israel Museum).



Ori Reisman: landscape, oils, private collection (Israel Museum).

THAT REISMAN does not always succeed only lends this struggle additional drama. His "Self-Portrait With Flowers" is a chancy, superficial, decorative work, uncharacteristic. His superbly painted "Driver" (note the delightful handling of the embroidered skullcap) has the body falling into a simplified form that fails to be interesting as a shape. Again, in some of the landscapes, the wildly gestural in him takes over and chance successes lie cheek by jowl with unresolved or undeveloped passages.

Yet, for the most part, all of Reisman's paintings really work; they hang together or intrigue you in matters beyond his grappling with the subject. The real subject is the putting together of a picture.

Reisman studied in Paris in the very early Fifties and a sole work from this period, an unresolved nude in the dark and gestural abstract-expressionist manner of Zaritsky, suggests a New Horizons

source. But Reisman broke with this almost immediately, to go his own way.

Nearly all the works in the show are undated, the catalogue having ducked the issue by stating that Reisman has constantly reworked many of them. Nevertheless, most of these paintings have long since passed out of his hands. One vertical landscape (17), which reduces matters to a virtually geometric cypher, seems to hark back to New Horizons symbolism. It is, surprisingly, a late work, made less than three years ago. But while stunningly effective, it is not necessarily an advance: thrown off in what may have been an outburst of intensely personal emotion, it is simply something that "worked".

MUCH OF the show is rightly given over to portraits. One of the most remarkable things about them is that despite their similar reductive

qualities and personal "signature", they are all actually quite dissimilar; each solves a different set of problems, in colour harmony, in composition, in depiction and projection of personality. A typical example is the remarkable portrait of the aged Louchinsky, with its lively brushwork and extraordinarily rich range of subtle colour. The mouth brilliantly sums up the sitter's age; yet all it consists of is a single triangular shape.

Most regrettably, the identical size of the smaller portraits have led to their being hung in a single line, jammed together like serial images in a pop painting. This blurs the fact that each is a highly individual piece. The high colour of these splendid paintings also mitigates against their being seen in such close proximity.

Two paintings hung on a side panel are among the most exciting and accomplished of the portraits: one is a green-tinged, richly gestural fauvist self-portrait in brown spectacles; next to it is a superb portrait of a woman in a white dress, a splendid example of calculated spontaneity of another order. Like several other works, it makes clever use of the white canvas. Late inclusions, neither of these paintings are in the catalogue.

ONE OF the most mysterious works of all is "Seated Woman" (5), a brilliant abstract composition, but also as brooding as a Whistler or Sargent; and as powerfully dramatic as a Franz Kline. The variation of edge in the main shape is a lesson in itself.

It is a long time since this writer attended a show he found himself unable to leave. Hats off to Ori Reisman, an Israeli master. (De Menashe Gallery, Israel Museum). □

This Week in Israel • The Leading Tourist Guide • This Week

MODULION 2000

THE FIRST HIGHLY EFFICIENT INSTITUTIONAL ION GENERATOR
CLEANS AND ENRICHES THE AIR ELECTRONICALLY

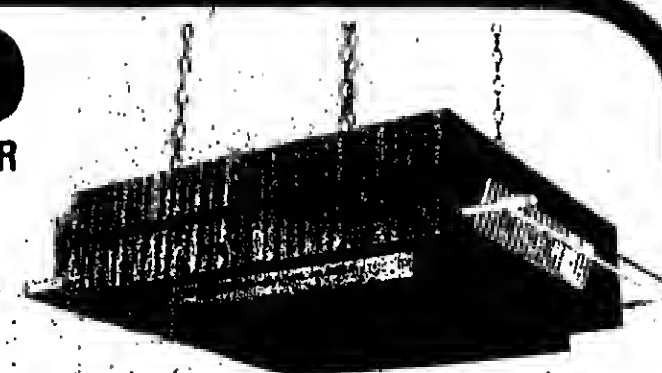
MODULION is a sophisticated ionizer and an electronic air cleaner that uses a minute amount of electricity to generate billions of negative ions (charged air molecules). In addition to enriching the air with vital negative ions it shoots down dirt that is circulating in the air before it can reach the lungs.



- MODULION 2000 is equipped with high output ion generator (11KV) and with two high pressure, high volume tangential blowers that circulate the air in the room through exclusive carbon filaments ionizing elements (patent pending). MODULION 2000 enriches the air with negative ions and actually rebuilds the ion count indoors.
- MODULION 2000 cleans the air from solid pollutants: dust, cigarette smoke, mold, pollen, and reduces household odors.
- MODULION 2000 reduces substantially the number of air-borne bacteria indoors, thus reducing the danger of contagious diseases.
- MODULION 2000 has a rich walnut cabinet that decorates every interior.

AIR IONS An ion is a molecule that has gained or lost an electron. Molecules with extra electrons form negative ions and have a positive effect on the environment. They neutralize odors and contribute to the clean air and fresh smell we find in non-industrial, sparsely

AMCOR
Jerusalem branch: QAL CENTER,
87 Jaffe Rd., shop no. 207,
TEL. 02-242760.



populated areas. Positive ions are produced by car and factory exhausts, cigarette smoke, dust, soot and other pollutants. Out in wide open spaces these pollutants are attracted to the negative ground where the discharge is harmless. But in the enclosed environment of modern society they cannot be discharged to the earth.

Recent tests carried out by the **RESEARCH INSTITUTE FOR ENVIRONMENTAL HEALTH** at the Tel Aviv University, Ramat Aviv have found that:

- AMCOR'S MODULION air ionizer is highly efficient in removing cigarette smoke. It reaches 90% efficiency under the test conditions after 10 minutes of operation. MODULION retains its high efficiency during many repeated tests.
- MODULION 2000, made by AMCOR-Israel, without blowers, is efficient in removing cigarette smoke from a standard room.
- MODULION 2000, made by AMCOR-Israel, is very efficient in removing cigarette smoke from a standard room.

sole distributors: **RICKY CLINIC**
21 RABUTZKI ST., RAANANA 43220
TEL. 062-24088, 31820.

THE JERUSALEM POST MAGAZINE

FRIDAY, DECEMBER 23, 1983

FRIDAY, DECEMBER 23, 1983

THE JERUSALEM POST MAGAZINE

0

הכרזה מן האל



Pesach Slabosky: portrait, oils, detail (Alan Gallery, J'lem).

Struggle to emerge

Meir Ronen

PESACH SLABOSKY is still in the throes of moving into colour after a successful debut as a painter of powerful black-and-white ink-and-wash still-life. His newest show consists chiefly of landscapes and a few portraits and not just on his own handmade paper. This time Slabosky also offers some oils on canvas and a host of small pastel landscapes on commercial paper.

Slabosky's work oscillates between the accomplished and the awkward, between the sophisticated and the naive. Heads and arms are poorly drawn, hands and feet are often extraordinarily successful; note the beautifully painted raised foot of the young girl; the toes are alive, the colour of her face dead. The font is huddled with freshness and confidence, the face is muddled. The gouache portraits on his short-handled paper betray the same contradictions.

So do several large gouache landscapes, but here Slabosky has caught a special light which emerges from his saturated colour. Less successful is the vertical still-life with the broom, victim of hesitant composition and non-colour. Finally, the little pastel landscapes, some of which show an affinity to the misty light of early Russian impressionism. Most of them are rather tentative experiments and if hung singly instead of in soldierly ranks, as they are here, would not stand on their own.

There is a fatter artist struggling to emerge from a still thin Slabosky. I believe he will make it.

At the same venue, Rami Yuliat,

a photographer, shows slight pencil drawings of faces and figures that make a virtue of being faint. (Alan Gallery, enr. St. Palmach, J'lem.) □

Approach to death

Ephraim Harris

FRIEDA NAHUM presents "Optimism 83," acrylics on canvas, painted in an outwardly rough-and-ready manner, whereas great care has been taken over the harmonious of outline colour, while fairly realistic features appear, e.g. the man lying in his arm chair, the cat etc. The initial impact of this show strikes one as an amusing travesty on life. Nahum, however, calls it an objectively neutral approach to death.

Start from the second part of the show, the photographs entitled "One in a Frame," of men and women either dressed or nude, on whom are superimposed lines indicating the various directions from which come the pressures that wear down a human being. So far, so good. Now to the acrylics and, first, in the big "poster" type in which the black dogs spit fire, plainly Death itself and, when portrayed (no matter the colour) individually on its back, dead, the point is proved with an Egyptian mummy. Death conquered by death — is that the "optimism" of the title? It is o

Editorial on art

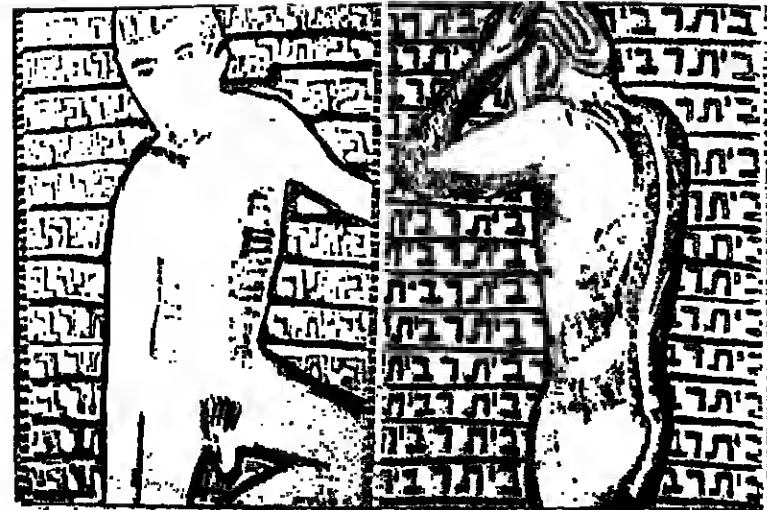
Gil Goldfine

DAVID REEB is slowly moving away from a fixation on recent social and military events and is beginning to tackle new subjective problems concerned with the painterly issues of colour, drawing and composition. His usual sets of graphic images drawn in grey line on white fields and his flattened, "emie hook", renderings with obtuse symbolic meanings are less in evidence.

In his current exhibit, Reeb indicates that his qualities as a colourist are worth developing and that ideas about how to present a variety of subjects via a unified technique are there to be nurtured.

Reeb retains a strong tie with expressionist drawing. His canvases are, by and large, singular bold images built on linear strokes huddled together in a solid mass or applied in patterns that give a certain rhythm in the compositions. Although the social criticism has ebbed, one detects a desire to telegraph a sense of instability, fear and uncertainty as Reeb uses jarring pieces of pigment that crisscross, overlap, enter mazes and eliminate other descriptive contours. Reeb's pictures are not easy to follow. They are filled with subterranean messages, a sort of primitive coding that surrounds the painted tribesman or decorated totem. Even a landscape is divided between "before and after"; but one asks after what?

This writer's choice for the most interesting canvas in the show is not a figurative or animal image, but the only abstraction on view, a fiery pic-



David Reeb: double figure painting, (Dvir Gallery, Tel Aviv).

ture based on large, jagged, geometric shapes that dissect the horizontal rectangle into several calamitous cubicles into which Reeb has furiously brushed layers of colour, only to hide them under rows of definitive white bars.

Reeb is a "difficult" painter, but he is becoming more tolerable. He has begun attacking the problems of painting on all levels and is attempting to bring his own energies to the fore instead of trying to turn art into journalism. His editorializing is now the sort that makes art more interesting. (Dvir Gallery, 26 Gordon, Tel Aviv). Till Jan. 13.

ABRAHAM BINDER'S oils and watercolours cover local genre from crowded outdoor markets and Galilean villages to the standard view of the Damascus Gate. Generally horizontal, Binder's canvases and paintings on paper are saturated with colour and confined to the ethos of mid-20th century European art. There are erotic jumps from the cubo-geometric to the linear and to inconclusive impressionist-expressionist styles.

In several canvases Binder flirts with pure abstraction but never really lets go of his standard subject

underpinnings. Rather than detailing with colour as the basis of light, many of his subjects are rendered with harsh contours. They result in flashy pictures, controlled by movement that goes round and round with no true design or structure. The flippant style detracts from the general seriousness of Binder's paintings. (Safrai Gallery, 23 Gordon, Tel Aviv).

IN HIS biblical portraits, Emil Wachter has included just about everyone from Eve to Holofernes. Count them: Lot's Wife, Jacob, David, Abraham, Tamor — they're all there. Most painters of biblical subjects display a fair measure of respect by at least describing an episode, a mythical place or a symbolic event with the inherent dramatic or romantic ingredients.

Wachter zooms in on close-ups of facial expressions, drawn in line and rough pastel. He dabs on a funny nose, slices a nefarious smile or rolls someone's eyes into a "holy" pose and then labels each according to his concept of the character. Poor art, almost amusing in its naivete. (The Bible House, Rothschild 16, Tel Aviv). Till Feb. 5. □



Frieda Nahum: Untitled, acrylic on canvas, (Municipal Museum of Modern Art, Haifa).

well known mystical and Christian belief, by no means objective.

Explaining the meaning of the yellow cat is more difficult. It also suggests a form of Evil, associated with impurity and rot, not as powerful as the dog because it sweeps down in impotent rage, at the woman safely protected inside her glass box.

An interesting exhibition, but it would have been preferable if the artist had not described its purpose and left matters to the visitor's judgment. (Museum of Modern Art, Hula). Till Jan. 7.

H. LEVINSTEIN (KOLODNY) shows collages and etchings. The former possess bright yet dignified colour. A very competent grip of design ("City Houses"), the ability to introduce depth (essential for the "plein air" "Desert"), the slope with the house of "Vanished Mountain"; and the abstract-tending arrangement of office accessories in an interior. There is one important defect: her close construction leads, in several instances, to

overcrowding and lack of breathing space.

After the high standard of the collages, the etchings are still at classroom stage. There is one slightly more spatial composition e.g. the veritable gift of "View to the Sea," a spot on Carmel beloved of Haifa artists. "Nuns" is well sited; but her depiction of males is always stumpy. Two of the better etchings are the slanting "Landscape" and the ambitious, partly formalised "Still Life." (Hagen Gallery, Haifa). Till Dec. 28. □

hundred shekels. Small dogs eat little and require less space. This is especially important to owners who have had to delay their plans to move to a larger flat because of the economic situation, yet still want to honour their promise to the children that — this year — they'll have a dog.

Interesting enough — and apparently indicative of the general attitude of Israelis to their dogs — there has not, the shelters all assured us, been any increase in the number of abandoned dogs. In contrast, English shelters, at the very start of the recession, reported large numbers of abandoned dogs. Israelis seem to have accepted that the dog is part of the family, with its own rights.

AS TO THE FUTURE, most dog breeders and kennel owners agree that things are going to be a bit more difficult.

Josi Leshem, a breeder of German Shepherds in Holon, said that he saw a good market for Shepherds, Canaanis and other guard breeds. "When things are difficult, there's always an increase in crimes against property — and that means more people will want a guard dog."

But breeders of pointers and a number of other non-guard breeds feel they may have a hard time selling puppies, although breeders of toy breeds see a good market because people are staying at home more, according to Hiva Levy of Haifa.

Kennels aren't too worried. They point out that Israelis, whether they go abroad or travel in Israel, will take vacations and the boarding kennels will get their dogs. One veteran kennel keeper points out that, in any case, almost half of his boarding business comes when men are in the army on reserve duty and the wife feels that it's quite enough to be alone with the children, without having to take care of the dog as well. "And I don't see any less reserve duty coming up," he says.

Makers of locally produced dog kibbles, like Kibbutz Moabrot, are not so worried about the present situation, since the locally made food is gaining in popularity as prices on imports continue to rise. Their subsidiary, Assi-Maabirot, a drugs-producing firm, which carries on extensive line of medical products for the canine world, also has a long history of tough competition from cheap imports.

WHAT WILL happen to the medium and large, non-guard breeds if they are not in demand?

Two Jerusalem veterinary surgeons believe that more people will think seriously before breeding, pointing out that birth control for dogs is now highly developed, and that there's no reason for producing unwanted litters. The general feeling is that females will not be taken for sterilization by their owners.

"Jews have an aversion to sterilization," says one vet. "They feel it's somehow wrong. The SPCA has had a hard time getting people to accept that spaying a female is legitimate. I think they'll stick to shots and pills."

Feeling pretty good about it all, however, was Myrna Shibolet, veteran breeder of Collies and Canaanis in Sha'ar Hagai.

"When Prof. Menzel developed an Israeli breed some 30 years ago, one of her first considerations was a dog that was a good guard dog but didn't cost much to keep. That's why she chose the Canaanis. Now it's all coming full circle again." □

THIS WEEK'S EVENTS THE TEL AVIV MUSEUM 27 SHAUL HAMELECH BLVD. TEL. 257361

EXHIBITIONS THE PINS COLLECTION: CHINESE AND JAPANESE PAINTINGS AND PRINTS.

Encounter with the art collector Jacob Pins at his exhibition in Hebrew, Wednesday, 28.12, at 8.00 p.m.

FINV LEITERBOORF: AN ISRAELI FASHION DESIGNER MICHA KIRSHNER — PHOTOGRAPHS

COLLECTIONS CLASSICAL PAINTING IN THE 17TH AND 18TH CENTURIES: IMPRESSIONISM AND POST-IMPRESSIONISM: TWENTIETH-CENTURY ART. ISRAELI ART

MUSIC ISRAEL DISCOUNT BANK

PIANO RECITAL — BORIS BERMAN. Programmes: Haydn, Brahms, Shostakovich, Scriabin. Saturday, 24.12, at 8.30 p.m.

THE HEIDELBERG CHAMBER ORCHESTRA. Conductor: Klaus Preis. Programme: Bach, Vivaldi, Pachelbel, Tchaikovsky. Wednesday, 28.12, at 8.30 p.m.

PERFORMANCE GREEN WIND. The Performance Group at Irit Blazer. Monday, 28.12, at 9.00 p.m.

FILMS ON ART ART BEING CHALLENGED: the new trends in the 1960s. IN SEARCH OF REALITY. Hyper-realist and Political Art. Thursday, 28.12, at 9.00 p.m.

CINEMA — PREMIERE SCREENINGS. Daily at 4.30, 7.15, 9.30 p.m. Saturday at 7.15, 9.30 p.m.

MUOY RIVER Japan 1981, b & w, 105 min., Japanese w. Hebrew and English subtitles. Director: Kohai Ogura. Cinematographer: Shigeru Ando. Screen writer: Takashi Shimizu. Of lost innocence: insights into the child's world. The most outstanding achievement of the young Japanese cinema. Awarded the 1982 Moscow Film Festival Prize.

VISITING HOURS: Sunday-Thursday 10 a.m.-10 p.m.; Saturday 10 a.m.-2 p.m.; 7-10 p.m. Friday closed.

THE HELENA RUBINSTEIN PAVILION

EXHIBITION ZVI GOLOSSTEIN: STRUCTURE AND SUPERSTRUCTURE

Visiting hours: Sunday-Thursday 8 a.m.-1 p.m., 5-9 p.m. Saturday 10 a.m.-2 p.m. Friday closed.

JOIN THE PATRONS AND FRIENDS ASSOCIATION FOR 1984

Stock on hand still being sold at old prices.

Exclusive Production Bookcases with dust-excluding glass doors



60 models. 100 assembly possibilities Delivery throughout Israel.

Intersystem Bookcases

148 Rehov Ben Yehuda, Tel Aviv.

Tel. 03-249327. Showroom open 9.30 a.m.-12.30 p.m., 4.00-7.00 p.m. Closed Tuesday afternoons



170 Ben Yehuda St., Tel Aviv — Tel. 03-236615, 223165 Serving New Olim Since 1971

NEW OLIM... ILAN makes it easy to buy!

Interest free credit • Special discounts for cash • Authorized agents of: Amnol, Fediran, Elucra, General Electric, Amana, etc. • Personal import via liaison offices in the principal capitals of Europe, North and South America • Showroom open Sun., Mon., Tues., Wed., Thur. 9 a.m.-1 p.m. and 4-7 p.m. Closed on Fridays.

Sun of a gun!



The Israel army is admired throughout the world for its ingenuity. Another example of this was unveiled to an admiring public recently. The army hitchhiking station at the Massubim crossroads just outside Tel Aviv is the first to be lighted by solar energy. Every day, new techniques and inventions are being introduced into everyday Israeli life in the fields of industry, agriculture and services.

Of course, most newspapers around the world wouldn't report these "mundane" matters, in lieu of the more sensational. People who want to know the REAL Israel read THE JERUSALEM POST INTERNATIONAL EDITION — 24 pages taken from the week's issues of THE JERUSALEM POST, Israel's only English-language daily. Treat your friends and relatives abroad to a gift subscription, and enlighten them with ALL the news from Israel and the Middle East.

THE JERUSALEM POST INTERNATIONAL EDITION P.O.S. 91, 91 000, JERUSALEM

Subscriptions can be handed in at: He'elid, 2 Rehov Hehevetzelei, Jerusalem Jerusalem Post, 11 Carlebach St. Tel Aviv Jerusalem Post, 18 Rehov Nardau, Haifa

Please send The Jerusalem Post International Edition to:

Name _____

Address _____

City _____ State _____ ZIP _____

My cheque for _____ (see rates below) is enclosed. Please send a gift card to the recipient in my name.

Name _____

Address _____

AIRMAIL SUBSCRIPTION RATES	8 Months 26 Issues	1 Year 52 Issues
U.S.A., Canada	US\$22	US\$40
U.K., Europe	US\$22	US\$40
Other countries	US\$25	US\$45

Payment can be made in Israeli shekels at the rate of exchange on the day of payment, plus 15% VAT.

ON THE last Monday in June, a police informant told a young detective about this "friend" of his who had been bragging about "doing the Jew places." The detective, feigning nonchalance, was interested — he was, in fact, very interested — and not because he was Jewish.

In the previous two months, he knew, nine burglaries of seven synagogues and yeshivot in the East Flatbush section of Brooklyn had anguished the religious community there and stymied police.

The detective, Jay Salpeter, picked up the braggart, a 15-year-old. It was not long before he had a videotaped confession in which the youth admitted that he and an 18-year-old partner had hit all nine places. They took dozens of silver articles — breastplates and wine cups and Tora pointers — worth thousands of dollars; from one yeshiva they hauled away a one-ton safe containing \$1,200 in cash and \$200 worth of subway tokens; from another they made off with a consignment of turkey rolls and 50 pounds of ground beef.

The break-ins, detectives had known, were all too easy. There were no sophisticated alarm systems to test, no security guards to foil. Just as easy was finding an outlet for the booty. The stolen silver, the detectives were told, was sold to the owner of a local "jewelry exchange," a second-hand shop on a rundown avenue in a neighborhood once overwhelmingly Jewish.

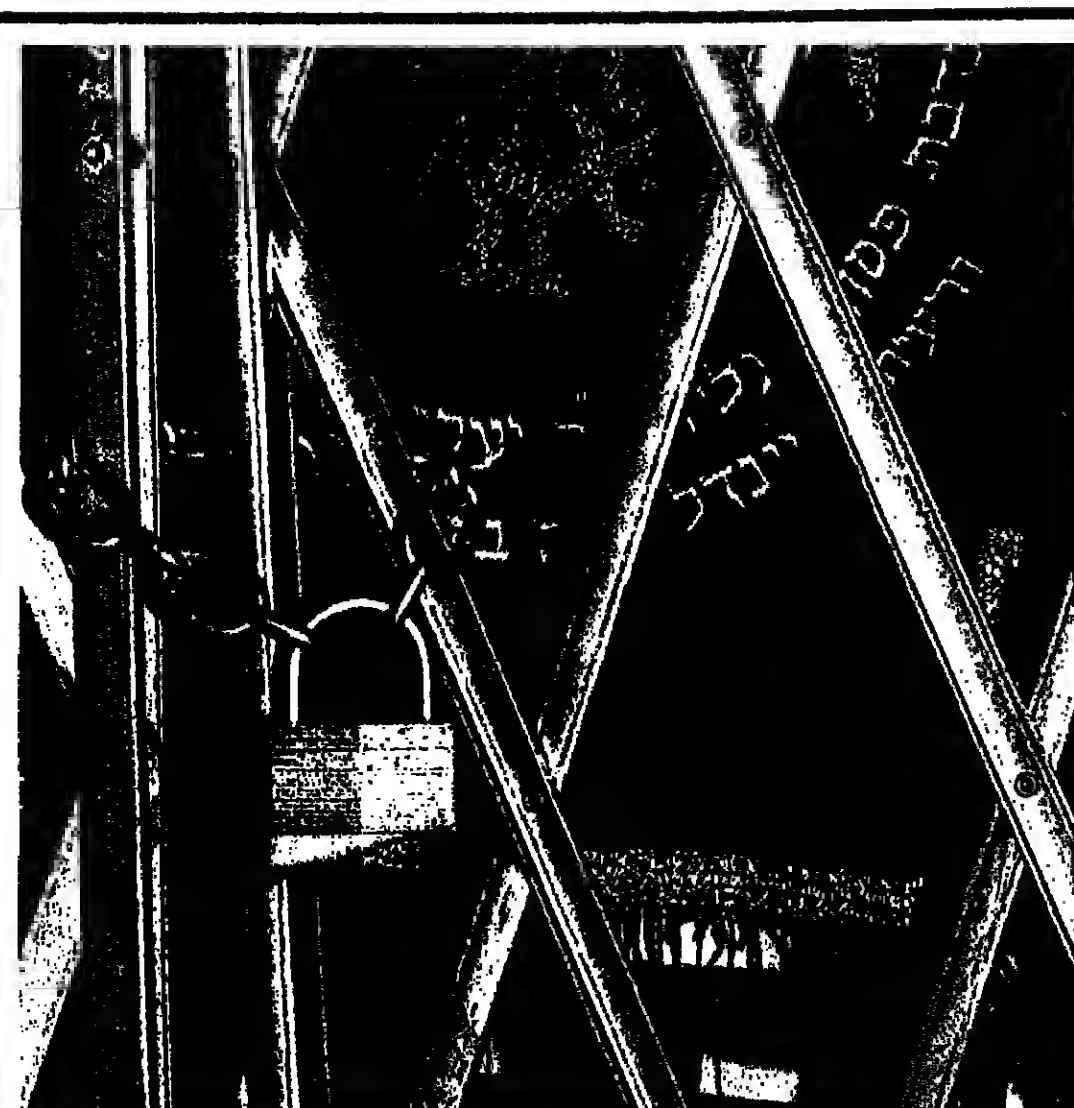
When confronted by Salpeter and his partner, Sebastian Piplone, the shop's owner pleaded ignorance. Even though many of the silver objects were donations, identified by inscriptions, he "denied knowing what they were, that they had been stolen." Unconvinced, the detectives arrested the proprietor, Edwin Rabinowitz, and charged him with criminal possession of stolen property. They also arrested the man to whom he sold the silver, an ex-cop named Roy Raush.

Then, in a dramatic rescue, Salpeter and Piplone recovered an estimated \$17,000 worth of smashed silver religious articles from a smelting firm in Massachusetts just 15 minutes before they were to be melted down and lost forever. "We found items brought in from Poland," Salpeter said. "While they are worth thousands on the market, we can't estimate their sentimental value."

Police believe, however, that Edwin Rabinowitz could. "He's been *bar mitzvahed*," Salpeter said, and refused to speculate whether or not Rabinowitz initiated the burglaries or only capitalized on them, acting as a fence.

THREE MONTHS later, detectives from the same precinct were called in to track down six Toras stolen from a Jewish centre in Canard, a spidly middle class Jewish and Italian neighbourhood adjacent to the heavily black and Jewish East Flatbush. Although they were eventually able to arrest a 48-year-old Russian Jewish immigrant, Lev Besprozvanay, whose fingerprints matched those lifted from the discarded Tora covers found in a trash can in Brighton Beach, the Russian Jewish "Odessa in Brooklyn," the 55-year-old Tora scrolls have yet to be located.

The chances are they never will be. In only a single instance in New York City, and perhaps the country, has a stolen Tora been recovered: On February 1, a Tora valued at \$20,000 was taken from a yeshiva, also in Canard, by an ex-employee



The hot scroll caper

There have been hundreds of Tora thefts in the U.S. in the past few years, but only one of the stolen scrolls has ever been recovered. BERNARD EDELMAN reports from New York.

of the yeshiva. When confronted by police, the suspect admitted having taken the Tora and selling it to a shopkeeper, for all of \$20. Panicky, he "recovered" it, and left it in a garbage can with a note for the police. He was later arrested.

THESE INCIDENTS, which occur with disturbing and persistent frequency, are two facets of the same problem: the targeting of often defenceless religious institutions by burglars. While the theft of silver and other inherently valuable items is an age-old problem, the theft of Toras is of more recent vintage.

"For a long, long time, thieves just did not know the value of Toras," says David Pollock, assistant director of the Jewish Community Relations Council, the coordinating and resource organization for 35 major Jewish groups in New York City. Because of the very limited supply of new Toras — in the United States, dozens, not hundreds, of them are scribed in a year — and the increasing demand, from congregations in the United States as well as in Israel, they have become lucrative objects of plunder.

"The average burglar wouldn't know what a Tora is," says Deputy Inspector Paul Donnelly, head of the New York Police Department's Bias Unit since its inception in 1980. "They don't know the significance or the value." But less than honest dealers — Jewish dealers — do.

"Who's going to know who's going to buy a Tora?" asks Jay Salpeter. "The Italians?" No. Of-

ficials in New York City have identified at least one known fence for "hot Toras," a recognized religious articles dealer on the Lower East Side. He's not, police and others familiar with the situation suspect, the only one. For a Tora to have value for a thief, it has to be able to re-enter the legitimate market, through a dealer. And some dealers are less than scrupulous about their sources.

And it is extremely difficult for police to trace a stolen Tora. "They're impossible to identify," says David Pollock. When a Tora is stolen, rabbis find it difficult to provide police with anything more than a general description, or with identifying marks which would authenticate ownership should it be recovered.

AT THE TURN of the decade, the problem of Tora thefts reached an apex. In 1980, Pollock reports, 130 to 150 Toras were stolen on the East Coast, over 100 in New York City alone. To counter this, the JCRC set up a Commission on Jewish Security to "raise the consciousness" of religious leaders as to the scope of the problem.

But it was easier to talk about security than to achieve it. "If a synagogue is secure," says Pollock, "you don't have vandalism and desecration on the inside. You don't have silver disappearing. You don't have Toras disappearing." Unfortunately, he adds, some Jewish leaders "just want to put the problem out of their mind" — until they are victimized.

"It's also a question of money," he says. Adds Deputy Inspector Donnelly: "A lot of poor congregations, stuck in transient neighbourhoods, don't have the money to improve security. So they remain vulnerable."

But a synagogue, says Rabbi Moses Birnbaum, associate director of the New York Board of Rabbis, "is responsible for more than the value of its physical plant and the sacred objects in it. It has to provide security. Our people become traumatized. For many, an attack on a synagogue is regarded not only as an act of vandalism but as an attack on Jews — an anti-Semitic act."

POLICE and other Jewish officials dispute the equation of burglary with anti-Semitism. In almost all cases, vandalism and desecration don't occur, and the ark isn't broken into, says Donnelly. However, there is no disputing the dimensions of the problem.

AT THE END of 1981, the JCRC announced a plan for a Universal Tora Registry, which would utilize a form of invisible ink. At about the same time, Bias Unit detectives arrested a *yarmulke* (skull-cap) manufacturer on charges of criminal possession of stolen property — Toras — and questioned a number of scribes and dealers in religious articles. "Word more or less circulated," says Donnelly, "legitimate business people, who might not have questioned the identity of someone selling a Tora,

became a little cautious." In 1981, 108 Toras were reported stolen in New York City; in 1982 there were only 12.

But the invisible ink notion proved impracticable. "We had to come up with something cheap that each synagogue could do itself," says David Pollock. "The assumption was: Every Tora, being a manuscript, is unique. It has its own 'fingerprint.' So (we felt) it could be encoded, using invisible ink markings that would not be noticeable to the naked eye, and not in any recognizable language."

THERE WERE, however, insurmountable drawbacks. The primary problem was finding an ink that would be permanent and compatible with the Tora parchment. Chemists devised over three dozen invisible inks. All were discarded as failures. Either the ink would bleed very easily on the natural parchment, or the parchment, coated with a non-organic material, resisted the inks.

Finally, a new approach was suggested by what Pollock describes only as one of the foremost document security firms in the world. The idea is to provide each Tora with a certificate signifying ownership. This is based on the premise that each Tora is unique, and therefore identifiable.

Universal Tora Registry, which is in the process of incorporation, will formally commence operating around the first of the year, when applications will be distributed through Jewish agencies in the United States and Israel. The Registry's operational arm will be Identifax, a Long Island, New York-based firm which runs one of the largest property registration systems in the United States.

Synagogues, yeshivot and Jewish centres will be provided with kits containing registration information; a series of stencils, with individual codes, for each Tora; a piercing pen, of special design, to make pinpricks in designated places of the Tora; a tube containing a fixative, which is reactive to ultraviolet light and which, when smeared over the pinpricks, will fill in the hole and invisibly harden; decals for each Tora; and a free identification kit to enable other property to be marked and registered. Each Tora will be given a certificate of registration. The cost will be \$50 per synagogue and \$15 per Tora, good for five years' registration, with five-year periods of renewal. The Registry, according to Pollock, has been approved by the Chief Rabbi in Israel, and by leading halachic authorities in the United States.

OF COURSE, no system, Pollock acknowledges, is fool proof. Dealer chicanery is always a threat, and there will probably always be some unregistered Toras on the market. But the potential of the Registry as an effective deterrent is significant.

"Not only will each Tora have its own 'number,'" says Pollock, who developed the initial concept with Gerald Halprin, but "even for silver, guys won't have the out by saying, 'I didn't know it was stolen.'" The Registry, he believes, is practical and, because it is inexpensive, it is not out of the reach of even the poorest congregation.

"As Jews," says Rabbi Jacob Jungreis, in whose synagogue is the only retrieved stolen Tora, "we have all the blessings and some of the curses. One curse is that we can't get together on anything." If the registration of Toras is to be universal, Jewish groups will have to get together.

The last Hebrew poet in New York

Admitting he'd be 'a lost soul' without Israel, Gabriel Priel remains in the West, with only occasional visits to the land where his heart resides. In Jerusalem recently, he talked to MARSHA POMERANTZ.

GABRIEL PRIEL quit school at the earliest opportunity. "But there's a girl who became a Ph.D. thanks to her dissertation on me," he says. "I'm pleased, though she tortured me a great deal trying to get information out of me."

What makes him such a subject of research? He is the last accomplished Hebrew poet living in New York. He visits Israel rarely — the first time was in 1968, when he was 57 — but he is published in the leading literary magazines and is credited with influencing the development of modern poetry in this country, partly through the injection of American themes and treatment.

He is now here on his third visit, staying at Mishkenot Sha'ananim, in Jerusalem, giving readings in various cities and meeting friends. He hasn't had time to work here, he says. Too much socializing.

He has published one book of poetry in Yiddish and seven books in Hebrew, with an eighth on the way. A selection of his Hebrew poems, with translations by Robert Friend, is scheduled to be published in the spring, by the Jewish Publication Society, as a dual-language volume, called *Sunset Possibilities*.

THE PRIEL of the poems is vulnerable, waits for the phone to ring. His landscapes often call up the places where he *lives*; they are full of subtly-changing colours but often blanch like the page in front of him.

The Priel of the interview, sitting in a café near Mishkenot, seems more aware of his literary prizes and at first slips to the definitions he has given himself in the past: "The last of the Mohicans" among Hebrew poets in New York, and an "anomaly." As if that suffices.

Asked where his home is, he says he has three: Lithuania, where he was born, in 1911, and which he left in 1922; New York, where he has lived since; and Israel.

And what is his language? He says he has three, and "Each has a distinct taste. Like chocolate, coffee and tea. Each is to my taste, and in each of them I feel a citizen."

But his spoken Hebrew is slightly formal, and both his Hebrew and his English have a tinge of a Yiddish accent. When he says "Oh, for crying out loud," it sounds like studied exasperation.

Does he have different personalities in each language? Yes, in each he feels like "somebody else." Speaking English, he says, "I feel as if I were with you in New York, discussing this and that, casually, without any pomposity."

"In Hebrew, I try to be the same. But sometimes it depends on the personality of the interviewer, which is usually transferred to me." In general, he is "more thoughtful" in Hebrew.

And in Yiddish — here his manner eases — he is a "homebody." He speaks "freely." When he writes, he sometimes feels such an affinity between Hebrew and Yiddish that it is as if he were creating the poem simultaneously in both languages. He often translates himself, and in any case, he works closely with the translator — also on translations into English.



"But mostly I don't think in any language — things come to me... I think in an abstract language which I concretize. It just 'happens' that it pours itself out in this or that language."

He makes a reference to what the critics have said: "I have been called all kinds of names — colourist, reflective. There are all kinds of sides to me. I don't know who I am sometimes."

Which is fortunate for the rest of us. Otherwise, he might not feel the urge to continue to write.

From 'Courteous to Myself'

Opening to the light

The heavy lenses open up to me delicate meanings that the train weaves like a silver thread; and make exact the wavering geometry of the house across the way.

A childish satisfaction courses through me even though I am a slumbering artifact, a cryptogram of things in their first deciphering.

There is also, as it happens, the faintest hint of spring in the fragrance of morning coffee.

Translated by Robert Friend

PRIEL MAY have been allergic to school, but he used to read 10 or more books a week. "I'm a perfect exemplar of an autodidact," he says. And there were three people who were particularly important influences in his life and work.

The first one he never met. That was his grandfather, a rabbi and writer named Yehoshua Yosef Priel, a talmudic scholar, who also studied Latin and Greek, and who "dared" to contribute to the secular Zionist periodical *Hanneh*. "No rabbi should have been seen reading it," he says.

Yehoshua Yosef polemicized about the Hovevei Zion movement with Moshe Leib Lilienblum, and also wrote a long essay on the Haskala poet, Y.L. Gordon, which the latter-day Priel says showed an extraordinary understanding of the working of the poet's mind.

"So did his grandson 'dare,'" says Priel, whose writing defied the trends. "People would say to me, 'I understand Bialik, I understand Hebrew, so why don't I understand you?' So I'd say, 'Well, maybe I write in a slightly different fashion, and they'd say, 'What do you mean? Hebrew is Hebrew!'"

The grandfather died at the age of 40, before Gabriel was born. "In these days they began early and they ended early."

Priel was a "late bloomer" in his 20s when he began writing, and it was then that he met his two living mentors.

He worked at first in Yiddish and was "taken up" by the highly respected poet, Jacob Glotstein, who was then the editor of *Israh* (Within), the avant-garde Yiddish magazine of the time. Priel brought him poems and asked for "the truth." When he came back a week later, Glotstein told him he had to continue writing.

"So it is since that time that I am under the sign of misfortune," he describes his Yiddish poems as "precise, imagistic, picturesque, restrained."

SHORTLY AFTER he began writing, someone challenged him to write in Hebrew, since he knew it so well; it had been his second language in Lithuania. And Priel likes to dare. He sat down and wrote a Hebrew poem, and without using "anybody's influence or my own charm" he got it published in *Hadoor*, the Hebrew periodical in the U.S. edited by Menahem Ribai, who was "known for his antagonism to anything new."

Once he started working in Hebrew, he was encouraged by Shimon Halkin, poet and man of letters, who has translated from the Greek and rendered Walt Whitman into Hebrew, and who now lives in Jerusalem. "Without Halkin I would hardly have known who I was at first in Hebrew," he calls Glotstein and Halkin "my two Columboes."

For a time there was a flourishing Hebrew literary life in the U.S. The first "modern Hebrew poems in America" were published in 1910 by W.B. Silkner. Priel says. Others in the group who had learned Hebrew in Europe were Hillel David, Ephraim Nislatky, Israel Ephrat, Halkin and Avraham Reigson.

Priel was the youngest, and is the last, still in New York.

His affinities are European Hebrew poets, such as David Bogel and Berl Pomerantz; the first on his list of Israeli poets is Natan Zach, who is "sophisticated and even has a nihilism of expression sometimes."

Among Americans, Priel names Wallace Stevens and Robert Frost. His own poems reflect the American landscape and the city of New York; he has a series on the state of Maine, a poem on Gramercy Park — and Dobbs Ferry appears occasionally on his pages. "It's gayish Americana," he says. "And here and there is also hidden a Jew."

He hasn't been tempted to write poems in English. "I could write only a little article," he says. He writes those little articles, for instance, for the *Britannica Book of the Year* — an annual review of Hebrew literature. "They're sketchy and of no great importance, I assure you," he says.

HOW DOES being in Israel affect his writing?

"When I first came here I became very sentimental. When I saw that every tailor and baker had a Hebrew sign, I was moved to tears." His first visit was at the invitation of then-president Zalman Shazar, and he returned in 1977 for a longer stay.

In the title poem to his seventh book *Adiv L'ozni*, "Courteous to Myself" — he writes that he has "disregarded" his "little nobility" in Jerusalem, and in New York is "a threadbare jacket hanging on an old clothes hanger."

Why does he stay in the U.S.? "I'm an anomalous person," he repeats. Couldn't he be an anomaly here? "The circumstances of my life are such that I live in America — and there I have creature comforts, such as they are."

He feels exactly like Yehuda Hulevi, he says, living in the West, with his heart in the East. "If not for Israel, I would have been a lost soul. I couldn't function as a Hebrew writer there. My friends are here."

At a recent literary evening in Tel Aviv, at Beit Hasefer, the poems were deftly dissected by critic and editor Menahem Peri and loved aloud by Zisai Stavi and Arieh Sachs. In the mouths of the Sabras the poems were fluent and forceful. But Priel's reading was halting — partly because of failing vision — and accented. It was almost as if he were meeting his own poems for the first time.

"An anomaly indeed. And, the speaker said, a miracle."

After the reading he was besieged by friends and admirers. Some of the exchanges began with *Nu, was machi a Yid?* and ended with appeals that he remain here. But everyone knew the appeals were in vain.

So he continues to live in the Bronx and frequent his haunts on the Upper East side of Manhattan. He likes to sit in cafés and receive guests there, particularly guests from Israel.

"I also know Israelis who are not writers, just *menschen*," he says. "Some of the *menschen* are better than the writers, but I don't tell anybody."

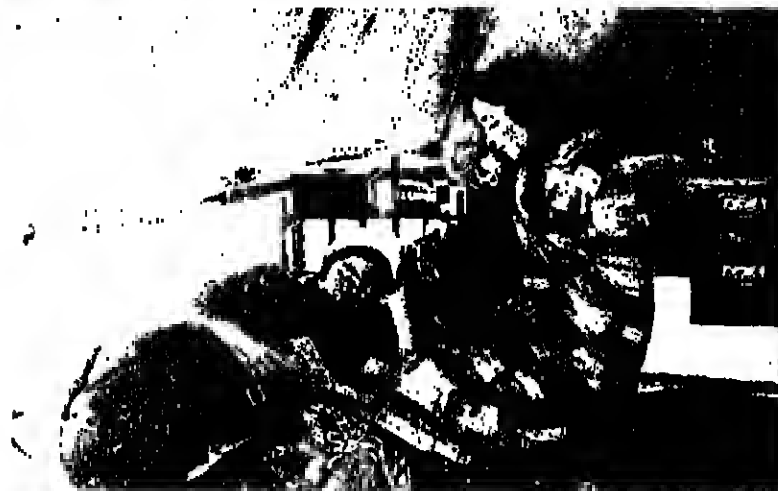
مكتبة الأصل



(Above) Jewish children in the aftermath of Petyura's pogrom, Ukraine, 1919. (Below, left) Jamal Hussein looks uneasily at Weizmann, Anglo-American committee, 1946. (Right) Dayan in Jewish Settlement Police, 1939.



(Below) Pioneer girls of the Third Aliya relax after work, 1925.



Now read the book

PILLAR OF FIRE by Yigal Lössin. Jorustem, Shikmona Publishers in cooperation with Israel Television. 547 pp. 1,300 illustrations. IS4.300.

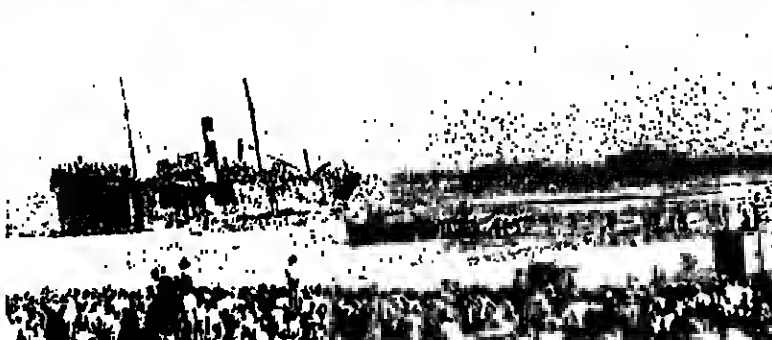
THE ENGLISH-LANGUAGE edition of Yigal Lössin's book based on the controversial 19-part television series has just been published to coincide with its reappearance on our screens. *Pillar of Fire* was the most ambitious documentary production undertaken by Israel TV. Five years in the making, it utilized material collected from more than 30 archives, much of it unfamiliar and, in many cases, never before screened. Over 250 people who took part in the events described were interviewed and their recollections counterpoint the text, page by page, bringing it vividly to life.

When the Hebrew edition, which sold a record 60,000 copies, appeared in April, Philip Gillon wrote in *The Jerusalem Post* that it is "a record of the wonderful film and photographic material about Zionism that the Israeli team, headed by Yigal Lössin, found in a hunt through museums, studios, libraries, and public and private collections around the globe."

"Technically, the book is so magnificent that it is almost impossible to find adequate superlatives for it. The printing of two photographs and text are flawless: Lössin has done as excellent a job in editing the book as he did in the production of the film... The history of Zionism between the dates that Lössin set himself provides a tragic and noble record of a people moving from horror and humiliation to triumph and nobility. This is a book to look through when our spirits are low, and to pass on as a rich legacy to our descendants."



(Left) Hannah Lehrer of Munich, one of 1 1/2 million Jewish children murdered by Nazis. (Right) Jewish girl in liberated Tripoli, 1943. (Below) Illegals come ashore from s.s. Parla at Tel Aviv's Gardian Beach, 1939.



(Below) Hoberdasher Eddie Jacobson and former partner Harry S. Truman.



THIS PAINSTAKING biography calls to mind the old joke about the man wheeling his baby daughter down the street. A friend approached, peered into the carriage and said, "My, what a beautiful child!" "That's nothing," replied the father; "you should see her picture."

Thus Den Kurzman. You'd think that the straight facts and inherent drama of Ben-Gurion's life would add up to a pretty good story, and they do, but the real wealth of detail threatens to turn into false coin because of the gossip and innuendo that muddy the clarity of the portrait and confuse the high points. Kurzman never lets us forget Ben-Gurion's pettiness, haggardness and diminutive stature; his unrealized passion for Rachel, his childhood sweetheart; his cavalier treatment of his wife Paula and their children, and indeed Paula's own shortcomings and unrelenting complaints. Disturbing too are the so-called quotes, humanly unsavable, and more appropriate to the genre of fictionalized than straight biography.

For the first 200 pages, then, the biographer seems disdainful of his subject; he becomes, furthermore, so mired in dates and places, so concerned with the periphery, that chronology is jumbled and Ben-Gurion's single-purposefulness veiled. Since Kurzman appears not to have deleted a line of the 28-page, double-column bibliography,

the reader reaps both reward — arcane information that any Ben-Gurion buff has a right to crow over — and punishment — the difficulty of trying to separate the important from the trivial.

Disclaimers aside, it's a joy to meet the parents of young David Green, his tall, elegant father, his forbearing mother, and to walk down Goat's Lane in Plonsk where David was born. We watch with an eye on history the aloof child studying Hebrew with his grandfather, and we recognize the grown man who would help to Hebraize the language of the Jews of Palestine. Zionism is already the chief concern of the gifted 10-year-old who, supposedly struggling with the Talmud, is in reality reading Zionist articles hidden among the pages of the so-called book. By the time he was 13, he believed that the messiah had come in the person of "a tall handsome man with a black beard, whose name was Dr. Herzl." At that age, too, a maverick like his father in terms of the orthodoxy of the Jews of Plonsk, David left *heder*, finished his studies at a government school, and lit out for Warsaw "to strengthen his character for the ultimate ordeal." He lived there in poverty made bearable by his sense of mission and the majesty of the city, which persisted in spite of the steadfast refusal of every gymnastium to permit him entry. He never knew, while he was supplicating Polish educators, that at

The giant within

BEN-GURION: Prophet of Fire by Dan Kurzman. New York, Simon and Schuster. 544 pp. \$19.95.

Evelyn Strouse

the same time his father was writing to Herzl for help with the education of "the superior son God has blessed me with."

IN SEPTEMBER of 1906, via horse and buggy, train, and small cargo ship, he docked in Jaffa where, exhilarated though he was, an uncomfortable problem was at once apparent, knotty and pervasive then as it is today. The ship was unloaded and the passengers were rowed ashore by Arabs; why, David asked himself, wasn't this work done by Jews? Throughout his life he would return to this question, and in fact he organized Poal Zion around the notion, to which his own labour for whatever farmer would hire him gave credence, of the Zionist worker.

The tenaciousness that made him prime minister of a state for whose founding that same tenaciousness was in great part responsible per-

sisted in the matter of education: in 1914 he returned to Palestine after three years at the University of Constantinople, where he earned highest honors as a law student. He couldn't eat his grades, however, or the acclaim he was beginning to receive from the Society of Hebrew Ottoman Students, and he got so sick that finally he dragged himself to a doctor. "Chronic starvation" was the diagnosis, and Ben-Gurion wrote, furiously to his father to complain that funds were arriving late, to the detriment of his own health and that of Zionism. His was a messianic role which demanded decent food and easy credit if it were to be played properly. His father owed him money — not to Ben-Gurion, who could surely fend for himself, but to the Jewish Nation. And when the necessary funds appeared, no thanks, obviously, were due the father from the son. It wasn't a personal matter.

KURZMAN'S SCRUPULOUS digging for information, and growing intimacy with his subject, surely account for the change in tone that begins to be noticeable towards the middle of the book. It is probably the true that most biographers, grudging though they may be in the beginning, learn to love their protagonists, see virtue in their flaws, heroism in their daily conduct; Kurzman is no exception. He is wonderful about Ben-Gurion's move to the desert. His wife's bulldog,

his colleagues forbade, his neighbours mourned. But when all the possessions were packed and the elderly couple were about to get into the car, "Ben-Gurion paused and with a wave of his finger sternly admonished some people he noticed with tears in their eyes: "Do not weep. Follow me."

Although the governing body of Israel thought the old man was *meshuga* in his attempts to implore young people to abandon their urban comfort for the rigours of the desert, they reckoned without his stern and incisive vision, his awareness of the need for fortified settlements in the Negev. They reckoned too without his impact on those who listened to him.

In the concluding pages even Paula's harsh outlines are softened; after her death her husband speaks of her in words that she had longed all her life to hear. He missed her openly, and wrote to a friend: "Paula was unique. She was a friend, a wife, a mother, a child, a sister — she was Paula."

Her death, writes Kurzman, seems to have liberated him emotionally, so that "the driven messiah, already relieved of his great political burden, mellowed into a docile old man." To illuminate the process, Dan Kurzman has written a long, probably an over-long, book, but one worth reading for those interested not only in Ben-Gurion the prophet but in the immigrant from Plonsk. □

CHESTERTON — his dates are 1874-1936 — evokes the period, controversy, and milieu — Shaw, Belloc, H.G. Wells — of twilight England prior to the Great War, and a personal image (almost unique among his contemporaries) of amiability, good humour, and common sense. That he sustains this aura despite conversion to Roman Catholicism, and a purliness about Jews, is something of a paradox. But then Chesterton loved paradox; his best writing explores and exploits the seeming paradoxes of his own life.

Alzina Stone Dale, a Chesterton Society regular, consistently endorses Chesterton's private sense of his life and purposes. He is too much the devotee, frequently clumsy and plodding (in print the elephantine G.K. is a sylph) yet he confirms the judgement of critics in the last decade that Chesterton (far more than Wells or Belloc) fully deserves "the compliment of being listened to again."

My Chesterton initiation occurred during a course of freshman camp at Jesuit Fordham College. Professor Francis X. Connolly's anthology was laced with Hopkins, Belloc, Cardinal Newman, and True Faith Shakespeare. But, among this sainted and combative company, loitered an essayist of more even disposition: G.K. Chesterton, the most seductive of them all. I don't recall his essay, nor have I read G.K.C. over the years, but I do remember my relief and pleasure of his tone. I wouldn't have put it this way then but he seemed, with his reasonable and undogmatic tone, "one of us" far more than the other Catholic moderns I had encountered.

DALE'S biography drove me to search out my Chesterton essays; he has put all these years on my bookshelf, imbedded in an anthology, the margins a cross-hatch of graduate school notes. "A Defence of Rush Vows," for instance, is a stylish, skilful piece of paradox. Consider the contemporaneity of this: "The man who makes a vow makes an appointment with himself at some distant time or place. The danger of it is that he himself should not keep the ap-



Bevis Hillier's "Christmas Past" (The Herbert Press, £5.95) is a delightfully varied and nostalgic history of the Christmas card beginning with John Calcott Horsley's original 1843 design. The full-colour plates include lace-decorated and pop-up cards, patriotic and joke cards. Several, including this Kate Greenaway card, are by well-known artists.

A living paradox

THE OUTLINE OF SANITY: A Life of G.K. Chesterton by Alzina Stone Dale. Grand Rapids, Eerdmans. 354 pp. £15.30.

Haim Chertok

pointment. And in modern times this terror of one's self, of the weakness and mutability of one's self, has perilously increased, and is the real basis of the objection to vows of any kind."

Or this: "The revolt against vows has been carried in our day even to the extent of a revolt against the typical vow of marriage. It is most amusing to listen to the opponents of marriage on this subject. They appear to imagine that the ideal of constancy was a yoke mysteriously imposed on mankind by the devil, instead of being, as it is, a yoke consistently imposed by all lovers on themselves. They have invented a phrase, a phrase that is a black-and-

white contradiction in two words — 'free-love' — as if a lover ever had been, or ever could be, free. It is the nature of love to bond itself, and the institution of marriage merely paid the average man the compliment of taking him at his word." This is not merely stylish but weighty prose.

I have discovered a good deal in common with Chesterton. He was a "Liberal"; he was for the average man (against the elitism of Wells, or Shaw), a "Little Englander" against the Boer War imperialism; he was a "small is beautiful" natural economist. He suspected extremes, enthusiasms, and the exotic. He lived to see the Great Middle Ground — for him politically incarnated in the Liberal Party — disintegrate; one of the victims of a World War I.

And his conversion to Catholicism was the result of common sense rather than piety: "Growing up in a nominally Protestant home, he discovered he

was being asked to cling not 'to the Protestant faith...but the Protestant feud,' and the longer he lived the more he came to see that 'in nine cases out of ten the Church simply stood for sanity and social balance against heretics who were very like...lunatics.'"

It follows that the social and political liberal is a religious traditionalist, also. He remarks: "The modern world is living on its Catholic capital." In the same way, some of us perceive Jewish secular humanism as parasitic and living on its depleted capital. In short Dale succeeds, in getting us to realize that Chesterton, surprisingly enough, is a contemporary.

WHAT ABOUT the persistent current of anti-Semitism in Chesterton? Dale argues that Chesterton picked it up from his brother Cecil and from Hiloir Belloc, that it was often an unthinking reflex, and that the journals Chesterton was associated with were more anti-Semitic than he was himself. His dislike of "usury" (which he inevitably associated with Jewish bankers) really was of a piece with his anti-imperialism. He was representative of English culture, which is deeply insular in its attitude toward "others," but "in no sense of the word can Gilbert Chesterton be called a 'Jew-baiter'; in his private life he did have close Jewish friends."

The defender of the average man contrived to see in average Jews such plutocrats as Sir Rufus Isaacs or the Rothschilds. One result of this reflex was his sense that both Englishman and Jew would be better off if the Jew had his own national home. Thanks to the logic of his anti-Semitism, G.K.C. was a Zionist. Some of our friends have done us less good than such an enemy.

I feel myself in the author's debt although her biography is rather inadequate. It is top-heavy with poorly integrated political and social background material, and there is scarcely any original analysis.

In sum, I am disinclined to organize a Chesterton Society chapter in Israel though I am persuaded Chesterton's is one of the few genuinely relevant voices of his period. □

The devil take it

SATAN: His Psychotherapy and Cure by the Unfortunate Dr. Kassler, J.S.P.S. by Jeremy Leven. New York, Bullantine, 499 pp. \$3.95.

Sheldon Teitelbaum

THE J.S.P.S. in the title, if you're wondering, stands for Just Some Poor Schmuck. And the key word, according to Leven's world-view, is "just." Kassler may suffer the kind of indignities and slights that would make John look like a big time literary-winner, but, as he refuses to learn right up to the end of this very funny novel, none of it is really his fault.

The story, however, belongs to another. His name (one of several thousand) is Satan, and he's come back, albeit in the guise of a computer, for some psychological counselling. His problem? Well, he says he's fed up to the gills with the lousy press he's been getting but, as any self-respecting Freudian will tell you, he's got family problems. He and God have this incredible sibling rivalry that has him tied up in diabolical knots. Nothing that a little contrite behaviour on his part wouldn't cure, mind you, but, as the Devil tells his hapless shrink, "Being Satan means never having to say you're sorry."

Satan's earthly appearance on this occasion is due to the psychotic efforts of physicist nut-case Leo Szyk who, during the course of 1972, dreams a series of conversations with Einstein, who teaches him how to make the *thing*. Szyk then meets clumsy Lupa, who had really fallen for the computer because Satan is not only sympathetic, attentive, and wise, but in possession also of a great set of humming knobs and levers. Unable to compete with such flashy talents, the decrepit Szyk goes permanently ga-ga.

KASSLER, WHO TREATS Szyk in a mental hospital, has, as I may have hinted at earlier, his own *shrick*. His father, who graduated from furniture salesmanship to an MA in art history, hates his guts. Donleavy's best work. Darcy Dancer was a cardboard character in the original and he remains flat in the sequel. The pathos is touching, but it seems once removed. Darcy lacks the vitality of a down-to-earth, whoring, boozing Dangerfield, or the universal melancholy of Balthazar B. At times, Donleavy seems to be parodying himself.

Like a movie sequel that catches in on earlier success, *Lella* capitalizes on the proven worth of established characters. But their inclusion seems artificial. They do not allow Darcy — or the sequel — to develop. The result, if only in parts, is the sad spectacle of Donleavy descending to the donleavyesque. But let's not be mean spirited. Even a flawed Donleavy is reason for celebration — and *Lella* has enough of the vintage stuff to give an aficionado cause for living.

Despite his birth, Donleavy is Irish to the tips of his brogues; he is coarse, lyrical and one of the funniest writers around today. A new Donleavy novel has been published, and that in itself demands the quaffing of vast quantities of champagne. □

A hanging butler

LEILA by J.P. Donleavy. New York, Delacorte Press. 440 pp. \$17.50.

Roy Isacowitz

and had been initiated into the dubious but inescapable delights of sex at the hands (and more) of the redoubtable Miss von B, governess supreme. He had learned the sadness of love and the carelessness of death. Alone in his cocoon of melancholy, but still elegant and unbowed, Darcy faced down the bugs, germs, drunks and patriots of Dublin's debauched Calceomba.

IN LEILA, Darcy returns to Andromeda Park, the decaying family estate, to confront rapacious servants, landed penury, aching loneliness — and the cerebral Lella. Lella, her ivory-sculpted face framed by a torrent of black hair and topped by a little purple bow, inhabits the lower — servants' — quarters of the great mansion.

Spectral and untouchable, she haunts the cellate days and fevered

nights of Darcy Dancer, Gentleman.

Not that he has much time for introspection. Vagrant characters from Darcy's past drop by to help him dispose of the rapidly diminishing family fortune. The fabulously wealthy Moolah Marquis polishes off vast quantities of roast beef and Madeira as he angles lewdly for the attentions of Lella. The poverty-stricken Rashers Ronald, soon to assume the persona of the Earl of Ronald Ronald, stays for a few days before vanishing with the family silver. The magnificently squire Crooks attempts to hang himself in the Butler's Hanging Room, where his predecessors established a noble tradition.

IT'S A Donleavy setpiece: Wonderfully drawn, bizarre characters ram-page drunkenly through each others' lives against the sodden, gloomy backdrop of the Irish winter. In parts, Donleavy has scarcely been better. The post-hunt fight in the library, with Darcy's assistants/guests taking care not to spill a drop of his expensive sherry

while they take swings at him, is a masterpiece. Every laugh is laced with a sigh of infinite sadness.

Yet, *Lella* falls far short of Donleavy's best work. Darcy Dancer was a cardboard character in the original and he remains flat in the sequel. The pathos is touching, but it seems once removed. Darcy lacks the vitality of a down-to-earth, whoring, boozing Dangerfield, or the universal melancholy of Balthazar B. At times, Donleavy seems to be parodying himself.

Like a movie sequel that catches in on earlier success, *Lella* capitalizes on the proven worth of established characters. But their inclusion seems artificial. They do not allow Darcy — or the sequel — to develop. The result, if only in parts, is the sad spectacle of Donleavy descending to the donleavyesque. But let's not be mean spirited. Even a flawed Donleavy is reason for celebration — and *Lella* has enough of the vintage stuff to give an aficionado cause for living.

Despite his birth, Donleavy is Irish to the tips of his brogues; he is coarse, lyrical and one of the fun-

ON JANUARY 28, 1907 J.M. Synge's *Playboy of the Western World* opened at the Abbey Theatre. Morally outraged by the performance, the audience hissed and jeered. Riots broke out, the police were summoned. Now considered a masterpiece of dramatic art, back in 1907 Irish patriots saw the play as an insult to the Irish nation, an attack on the Irish religion, a libellous account of Irish men, and a defamation of Irish women.

Synge, a key figure of the Irish literary revival, is one of the subjects of Hugh Kenner's study of modern Irish writers, *A Colder Eye*. Kenner does well to describe the *Playboy* riots in an early chapter. He underlines the distinction between the literary and nationalist movements of the time. Out of one movement grew works that would change the course of literature, out of the other, political upheaval and continued strife. Yeats had said as early as 1892, "to be Irish yes, but not the way the patriots expected."

Until the age of Synge and Yeats, Anglo-Irish literature belonged almost entirely to the English tradition. The theme of Kenner's book is the capture of the English language by writers whose association with it was strained and somewhat remote. Yeats and Joyce, in breaking with the English tradition, defined a tradition of their own, and international modernism was launched. Through their invention of a new idiom, "English ceased to belong in its totality," Kenner tells us, "to a people resident on one storied island where they shared usages, intonations, hence memory, history."

YEATS' DISREGARD for English usage is evident in the epithet he composed for his own tomb, which gives Kenner the title of his book: *Casi a child eye*.

On life, on death, *Thursdays, pass by*. For Yeats a "cold eye" is not something passionless, in fact it is the only eye worth casting. He turns coolness into a bracing quality ("The first cold gleam of day"), and



"How many!" said Mr. Bloom. "All these once walked round Dublin." Kenner Hickey's *Faithful Departed: The Dublin of James Joyce's Ulysses* (Ward River Press, 1983) contains a wealth of haunting images from his life (screened at Jerusalem's Cinematheque as part of last year's Joyce centenary). The introductory essay by Des Hickey is sprinkled with quotations from *The Jews of Ireland* which was written in 1849 by Louis Hymann, to whom the book is dedicated. A.B.

Borrowed language

A COLDER EYE: The Modern Irish Writers by Hugh Kenner. London, Allen Lane. 301 pp. £14.95.

Shelley Kleiman

triumphs, Kenner points out, over "one of the seeming absolutes of English."

James Joyce, whom Kenner places at the opposite pole of the Irish literary revival — "Yeats used nobility, Joyce ignobility" — also breaks with English tradition. And since Joyce, the English language has not been the same.

One of the most suggestive notions Kenner advances in *A Colder Eye* relates Joyce's experiences as a Berlitz English teacher in Trieste to the fiction he later wrote. The Berlitz system forbids teachers to use any language in the students' presence other than the one they

are studying. Teaching in Trieste, Joyce was confronted with English conversation from the ground up. What Joyce succeeded in doing in his fiction, Kenner suggests, is turning us all into his pupils.

We meet words that are new to us. *Ulysses*, when it was first published in 1922, "was a new kind of book altogether, a Berlitz classroom between covers: a book from which we are systematically taught skills we require to read it."

KENNER warns us that *A Colder Eye* does not provide a balanced treatment of modern Irish literature. He writes mostly about Yeats, Synge and Joyce, and has sections also on the playwright Sean O'Casey, the poets Patrick Kavanagh and Austin Clarke, and the novelist Flann O'Brien. He concludes with a short chapter on Samuel Beckett.

There is much in *A Colder Eye* to recommend it. Kenner tells us a great deal about Irish drama. We read, for example, how Frank and Willie Fay rejected the English way of acting, and implemented a two-part rule: not to move while speaking, and not to move while others were speaking, a minimalist method later used extensively by Beckett.

Hugh Kenner, who teaches English literature at Johns Hopkins University, and is a noted scholar of modern literature, spent six months in Ireland prior to writing the book. He spoke and listened to a lot of people and was told, he informs us, many "Irish Facts." What exactly is an Irish Fact? Kenner tells us that it is essentially "anything they will tell you in Ireland." For example, he was told by a pastor that Joyce was baptized in the Church of the Three Patrons. An Irish Fact which also happens not to be true. Mr. Kenner warns us to approach an Irish Fact with a "demeanour of wary appreciation."

Good advice. The reader should approach *A Colder Eye* with the same demeanour. At the start of the book, Kenner gives us his non-credentials: like most Irishmen he can neither speak nor write the official language. However, that does not stop him from providing two chapters on the Irish tongue — "The Lore of Irish" and "Irish Words." He discusses the language's influence on Yeats, Synge and Joyce, and gives us a short lesson in its usage.

Kenner tells us that the Irish "have inherited a tradition whereby to write when you might be talking is an unnatural act." In writing *A Colder Eye*, he himself seems to have got very much caught up in that tradition. The arrangement of the book adheres to no chronological or coherent sequence, as we drift from sections of sound criticism to irrelevant biographical sketches (Kenner goes all out on Yeats' beloved Maud Gunne) to passages about Irish idiosyncrasies.

Insularity

MAIDEN VOYAGE by Denton Welch. Harmondsworth, Penguin. 256 pp. £4.95.

Michelle Cameron

DENTON WELCH'S youthful autobiography, *Maiden Voyage*, fascinated me for all the wrong reasons. It seems incredible that a writer could make himself sound such a miserable little prig. But that's exactly what the 16-year-old Welch appears to have been. And he must have remained one, in order to compose this smug travelogue, in which the British way of life in China is described almost to the exclusion of anything else.

Young Welch begins his tale in a more sympathetic way. Sixteen years old, he runs away from school, and spends several miserable days wandering around before he confronts his family. If one recalls what English public schools were like in the 1930s, his defection is understandable. However, here begins and ends the likeable aspect of his self-portrait. His family allow him, after he has completed the school term, to visit his father in China, where he exhibits a remarkable degree of prejudice for such a young man.

He wanders on opportunity not given to many. What does he actually see in China, except the tea-tables of his father's friends? China, for Welch, seems to consist of a rummage sale of antiques. All he wants is to carry off as many treasures as he can.

In the end, he is shipped back home by his father, with whom he has scarcely exchanged a civil word during his entire stay. He returns to England having seen nothing, and the book he produces years later exhibits only the insular, prudish little boy that he appears not to have shed.

TWENTY THREE years ago, Ted Hughes' second book of verse, *Lupercal*, was reviewed enthusiastically by A. Alvarez, who judged it the "best book of poems to appear for a long time, and a first sign of thaw in the dreary freeze-up of contemporary verse." Since then, Hughes has not only consolidated his reputation, but maintained it in the mainstream of modern English poetry. His latest collection, *River*, attests to both his staying power and his ability to develop within the restricted range of animal images and descriptions of wildlife that we have come to recognize as peculiarly his own.

Even a cursory glance at this attractive volume will arouse suspicion. Peter Keen's superb colour photographs of river moods and river life face each page of poetry; the careful layout and expert typesetting present the text drawing one's attention to the thought and sense of design that have been hived on this book. It's such a desirable product; eminently enjoyable and, considering the quality, ridiculously cheap. One becomes aware that this is not a chance marriage of verbal and visual talents, but a canny commission by Faber and Faber, with their eye on the hundreds and thousands of copies that *River* will surely sell, and rightly so.

The question, of course, in all this lavish and delightful commerciality, is how will Hughes's poems fare?

Towards the source

RIVER: Poems by Ted Hughes and photographs by Peter Keen. London, Faber and Faber. 128 pp. £4.95.

Aloma Halter

Would the pressure to fill the quota and match the luscious colour plates not be reflected in any of the writing? Would there not have to be some compromise, somewhere along the way, in forty-two fluvial poems? How could Hughes sustain the level of concentration, power and richness that one has come to associate with his work?

The answer is that although there is copious evidence of Hughes falling back on his oft-proven methods — the violent welding of extremes that usually elicits a response of shocked admiration — yet there are many poems in *River* and certainly enough to influence the tenor of this opus, that show this accomplished poet not floating on his laurels, but paddling overexertedly upstream towards the sources. There are, indeed, enough moments when he displays the kind of vigour, unalloyed directness and muscularity of word-sinew that have earned him his place in the forefront of modern poetry in English.

FOR HUGHES (and presumably for Peter Keen, also an angler), fishing is a way to "Heel unto time and other people." The poems from this healing all celebrate rivers and river creatures: the eel, the heron, the trout, the salmon, the corn-mormant. They also explore the universal implications of river life. Glenside some of the river metaphors from the collection, one encounters a diversity as rich as the seasons. The river is seen as a gash in the landscape, a caesura — "the wound's gaping mouth" — or, in the tradition of myths, as a woman:

The river walks in the valleys, shagging, letting her veil flow... She who has not once tasted death.

In a particularly memorable poem, "Flesh of Light," the river is seen as a snake: life-giving, life-taking, healing, deadly.

This is the sun's oiled snake, dangle, faller... The medicinal mercury creature...

...Spinal cord of the prate udor-hig loud.

Hughes's metaphors can work with extraordinary economy. At times he strikes with deadly accuracy. His work posits an indif-

ferent, impenetrable universe: the "mill of the galaxy," the "generator of the world." There is a feeling for the stubborn force of nature. As one who, early in his career, could describe a snowdrop as:

Brutal as the stars of this month, Her pale head heavy as metal...

Hughes was, later on, not to miss the potential offered by wolves, savage pike eating other pike, hawks or crows. One can trace the logical progression to his present absorption with ice-bound rivers, the steel grip of frost, or the instinct that drives salmon to thrust hundreds of miles upstream to spawn and die. Although Hughes also writes about milder creatures — the spider that "clings to his craft" — his best poems have always been, and continue to be, concerned with force. He uses images that are arresting and sometimes shocking. This has been seen as one of his main assets, that he addresses himself to the modern world through metaphors appropriate to the age. In his introduction of the Penguin "New Poetry," (1962), Alvarez claimed that if English poets could escape from what he termed the middle-class "gentility principle," then poetry would have the chance of describing the modern world, with its threat of mass violence and mass disintegration on totally unprecedented scales.

Hughes was once accused, by the poet and anthologist Kenneth Al-

lott, of "feeling the need to rape the attention of his readers." Even his most fervent admirers would find it hard to deny Hughes's verbal beligerence, or that the images he pursues (and the image he has acquired), are drawn from the male-supremacist spheres of hunting, farming, fishing, warfare. In the poem "Under the Hill of Centurians," Hughes sees the fish as:

Unweaving their metal Into the war and west of the lit water.

His fascination with aspects of violence and war in the physical world continues. And his readers continue to be fascinated by Hughes's hunter, and Hughes the poet as predator.

It is this aspect, perhaps — quite apart from his consistently high standard of work — that might explain his continuing popularity. The majority of us, spending our days at our jobs and cultivating modest gardens, appreciate these revelations of nature as wild and untamed; of life as savage and violent. The reader enjoys Hughes's daring; paradoxically, in his crudely, attention to the apparently secure existence of the modern world, circumstances that also affirm the roots of life as mysterious and unaccountable.

Pie in the sky



MARKETING WITH MARTHA

clude familiar features of a traditional English afternoon tea, such as scones and clotted cream.

On its flights out of Tel Aviv for London, which leave at 9 a.m., British Airways serves a hearty brunch shortly after take-off, since passengers have been up before dawn with little chance of breakfast.

Our hosts admitted there are occasional complaints against the airline's food, including one from a first-class traveller who found lead-shot in the pheasant breast. A persistent problem is that Catering Services have little control over meals once they are airborne. Omelettes, for example, which are made on the ground, will start to turn green if they are left in the warming ovens more than half an hour.

Whether by scheduled or by charter airline, many of the most attractive offers to Britain are package deals which include the hotel stay. British Airways offers its tempting deals in a pamphlet entitled *Bargain Britain*, obtainable from the airline or from travel agents.

Our press delegation, co-hosted by British Airways and the British Tourist Authority, was housed in style at London's four-star Waldorf Hotel, which has Edwardian period charm and is well-situated in Aldwych, a stone's throw from the Strand Theatre. The new general manager at the Waldorf is William

which he says would be considered high by many Israeli hotels. He says few Israelis stay at the Waldorf, not only because of the price but because few have heard of it. A double room without breakfast costs, in high season, £67 — about IS10,000.

PEOPLE HAVE naturally asked what good plays I saw in London this trip. The best entertainment to which we were taken by our hosts was not a play at all, but a new-to-London cabaret-restaurant experience. The old Piccadilly Theatre has been renovated as an ornate stage-side restaurant, which is showing a musical cabaret called "Y", starring Arturo Brachetti, a brilliant quick-change and sleight-of-hand artist. The elaborately staged and rarily risqué revue plus dinner and dancing costs £25 per person — about IS3,500.

Most of our tour, however, was devoted not to teas and theatres, but to shopping facilities. One thing I learned is that you don't have to stick to London's Oxford Street to shop, even though the tourist is likely to focus his attention on the stretch of it between Marble Arch and Oxford Circus.

We visited several of London's alternative shopping centres. As in most big cities of the world, there is a trend away from mid-town shopping to suburban shopping malls, which combine the attractions of easy accessibility to suburbanites, ample parking, and a variety of shops under one roof.

A sterling example of such a centre is Brent Cross, which serves the northwestern suburbs of London and offers branches of most of the Oxford Street stores. Its stark modernity makes it resemble a modern mall anywhere in the Western world rather than something typically British, but the familiar store names are there: Marks & Spencer, John Lewis, Debenhams, W.H. Smith, the big stationers' chain. If you're staying with relatives in the nearby suburbs, you can save yourself a lot of trips to the West End.

A HIGHLIGHT of our tour was a day's excursion to Bath, on hour-and-a-half train ride out of Paddington Station for a trip back in history — and where we found the same shops all over again but in a much more attractive setting. Bath, as its name denotes, is famous for its hot spring waters, whose healing properties are believed to have been discovered in 500 BCE and which were developed by the Roman conquerors of Britain. Today the Roman baths with their massive masonry are a beautifully-maintained tourist site, while present-day visitors who come to take the waters do so at nearby hospitals where the healing liquid is piped in.

If you go to Bath you must be sore to have morning coffee with the traditional Bath buns in the famous Pump Room, which is above the Roman baths. We had an extra treat: television cameras were filming a new series starring comedian Harry Secombe of Goon fame, and our table was right in the spotlight. Readers of Jane Austen, who lived in Bath during its social heyday, may recognize some of the sites about the town, which oozes charm and atmosphere, and really deserves more than a hurried one-day visit.

Another spot which will get more of my attention on a future trip is the Covent Garden Market in the heart of London. Once the site of the wholesale vegetable and flower

market, its historic covered market buildings have been converted into a maze of new shops and restaurants. You won't find department-store branches here, but the boutique-style shops feature everything from cheeses to furs. St. Paul's Church, with its imposing false facade, famous from *My Fair Lady*, dominates the piazza.

Somewhat apart from the elegant shops in the Covent Garden area is an open-air market section where I enjoyed browsing for burgundy-colored clothing. As I purchased three sweaters, I engaged the still owner in conversation and discovered that he had found some bargains in another open-air shopping centre — the Cornhill Market in Tel Aviv.

People may well ask how I could have been on a shopper's tour of London without going to Portobello Road or Petticoat Lane or Carnaby Street or Foyles bookstore or Debenhams or the C & A department stores or Honeys for toys or a Laura Ashley fabric-and-fashion boutique. The answer is that it can't all be done, certainly not in a four-day whirlwind visit.

ALL THESE places and more are mentioned and mapped out in a Tourist Authority pamphlet *Shopping in London*. One topic it covers is how tourists can get back a refund of the VAT on their purchases. The plan is not operative at all stores — only at Marks & Spencer, for instance, which shows paperwork of any kind. And you must make a minimum amount of purchases in a store, usually at least £50.

VAT in Britain is not a fixed percentage as here, but varies from about 8 to 25 per cent, depending on the type of goods. Unless you're making a large purchase, a VAT refund may be more trouble than it's worth. The Commercial Section of the British Embassy here tells me there have been many problems with returning Israelis who failed to get the forms they obtained when purchasing goods stamped by the customs officials at the airport from which they leave the country — particularly Gatwick and Luton, which the charters use.

Despite the fact that we are living in the credit-card age and I can pay for humous and tchins by plastic eird in the Cornhill Market, I discovered that there are a number of places in London where credit cards are not accepted — most notably the Marks & Spencer and John Lewis stores. At these, a tourist will have to come equipped with sufficient cash or travellers' cheques. Their larger branches have a currency exchange bureau on the premises (at Marble Arch's M&S, it is a familiar-looking branch of Bank Leumi), while at smaller branches, the service department will change travellers' cheques. At both M & S and John Lewis, the refusal to accept credit cards is part of their policies to keep prices down by avoiding unnecessary overhead costs. Most other shops, hotels and restaurants in Britain accept internationally-recognized credit cards.

The visitor from Israel may be especially conscious, as I was, of the large number of British stores, public buildings and toilet facilities which have special arrangements to aid handicapped people. The Tourist Authority's shopping guide includes a section on advice for the disabled, and there are hotels specially recommended for handicapped visitors. It would be well for our country to emulate this service.

Morlio Metels